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No. 7

NEW PICTURE CONTRACT TO OPERATE FOR 8-HOUR DAY

MURDOCK AND CASEY PLAN VAUDE CHAIN?

Reports were circulating this week of a new national vaude chain under the ownership of J. J. Murdock and Pat Casey, former high moguls in the Radio-Keith-Orpheum time.

While not authenticated from eastern sources, western authorities had Murdock and Casey all primed to jump in on what they considered a wide-open field for money-making. It was stated they always felt the RKO concern was making a major error in giving pictures the break over vaude, and when the acts were completely jerked from the RKO ace houses they are reported to have reached a decision to bring back big time vaude themselves by a nationwide chain of houses.

Vincent Rumor
Western ramifications of the story stated that Frank Vincent, coast representative for RKO, had resigned during the past week, and would start immediately for the East upon summons from Murdock for work on the proposed new chain. Vincent's work here has been practically a sinecure, and when the RKO decided to jerk vaude from the RKO Theatre in favor of stage presentations for awhile, it is rumored that Vincent made such a squawk that the RKO chiefs in the East were far from pleased. Some reports had it that Vincent's protests were inspired by Murdock, from the latter's belief that vaude was still a big show bet and that jerking it off the talking picture hurry was a mistake.

Seeking Pan Houses
At one time Murdock and Casey were reported seeking to purchase the Pantages houses, and the rumor then said that they were after the theatres as the western nucleus of a chain which was to go from New York to the west coast. The plans for such a chain, it is now reported, were never abandoned, but were held in abeyance through several happenings, including the failure to get the Pantages houses, and later by the late stock market slump.

Now, however, they are reported to feel the time ripe and action is to be expected shortly.

ROACH CASTING CHIEF

Jack Roach has been made casting director at the Hal Roach studio. Jack was at one time assistant director to his brother, Hal, when the latter was directing the all-star productions.



SLIM MARTIN

MASTER OF CEREMONIES

Boulevard Theatre, Los Angeles

THAU CASTING

Ben Thau, brought on from New York, has succeeded Fred Beers as head of the casting department at M-G-M. Beers is said to have resigned due to illness from overwork, and his future plans have not yet been made known.

CHEER PANTAGES

Last Sunday at the Agua Caliente race track the feature race was won by a horse named "Alexander Pantages." When the name of the winner was announced it received a tremendous applause by the big grand stand crowd.

NEW U. CASTING CHIEF

Harry Garson, for the past year casting director of Universal Pictures Corporation, has resigned and, so it is said, plans to produce for Universal release. Phil M. Friedman, former artists representative, succeeds Garson.

MANY OTHER POINTS ARE CLEARED UP

While theoretically 72 hours of work a week will be permissible under the new standard contract now preparing for freelance players in Hollywood, practically it will bring an eight-hour day to the industry, according to semi-official opinion expressed this week.

The work-limit item of the contract provides for a 12-hour rest period after each period of work. Figuring this in conjunction with the 16-hour limit for cameramen, this could be made into a 22-hour week for the players. But to do so would badly upset the routine of studios, forcing starting times at 3 o'clock in the morning, 5 o'clock in the afternoon, etc.

Practically, it was stated, it will mean the eight-hour day with occasional slightly longer work periods for the finishing up of some particular scene.

Line of Reasoning

Reasoning is as follows: The studio day ordinarily starts at 9 a. m. because that is the hour at which other crafts than the acting report. Which means that actors also will usually be called for at that hour.

As a 12-hour rest period must follow the day's work, limit on the day if there is to be a 9 o'clock call on the morning following is 9 p. m. But shooting usually is not later than from 9 a. m. to 6 p. m., with an hour out for lunch. If it is to extend much later than 6 p. m., there must also be an hour out for dinner. This would make the evening's work, bearing the 9 a. m. following day's call in mind, only possible from 7 a. m. to 9 p. m. As this means overtime for the other crafts for the two hours, and a general disinclination to summon acting and auxiliary forces back for such a short time, the practical application of the new contract will be to set the work day, as a general rule, from 9 a. m. to 6 p. m., it was stated.

Virtually Ready
It was for this reason, it was said, that the actors at the meeting which endorsed the contract preferred the 12-hour rest period clause to the alternative proposal of a 54-hour week. This proposal provided that the 54 hours should be cumulative, hours not used on one day being available for use on the succeeding day. On the week that it was felt, might amount about extraordinarily long hours and the 12-hour rest period.

(Continued on Page 15)

YOU WILL SEE IT IN FACTS

ACTING AND FILMS

A Bad Oversight

Press agency is one of the most diversified pastimes in the world. It is not a profession which can be taught, for its effectiveness depends upon an individual initiative crashing into new fields of public interest and corresponding public interest.

But like every other profession in the world, there are certain fundamental formulas which the public relations committee of a press representative or even a press agent cannot transgress without a hurt to the business interest of his clients. All novel-makers, no matter how different their type of yarn, must stick to the rules of ascending interest and of intimacy; all picture-makers and playwrights must do likewise; all architects, no matter how unique the gingerbread on top of a building, must follow certain specifications in the foundations; all surgeons must follow the fundamentals of antiseptics and sanitation; and so on through the entire list of professions.

For the press agents the biggest of all fundamental rules is to sell their employers' product for at least full value. If the boss goes haywire and manufactures or buys something of no real value, nonetheless—and even more so—the p. a. must hammer at its immense interest to the public. But when the product of the boss is well-selected, then the most serious breach of etiquette a p. a. can commit is not to hammer on it for full measure of financial returns possible.

A case in point is the failure the Orpheum publicity chief is making on the current bill. Bob Hamilton, featured organist at the house, is offering a fifteen-minute specialty which is stealing the show. On the night when reviewed by Inside Facts, and from reports of others who have been there at other performances, Hamilton's Organ, which is a new model of the feature offered, and that which is drawing most appreciation and favorable word-of-mouth comment. As Hamilton on the prior bill had another knockout number, "Meet the Organ," which built him into an unquestionable pull to the Orpheum box office, the publicity on the current show should have given Hamilton an easily read spot. It means money to the RKO orchestra, but, undoubtedly through oversight, the publicity is hitting entirely on the weak picture fare offered, and Inside Facts offers as a friendly suggestion that not only can the current b. o. be greatly augmented by the Hamilton name, but also a steady draw will be in the building for the house which no succession of pictures, no matter how good, can accomplish. Look, for instance, at what Public has done with Milton Charles at the Paramount Theatre, and what Public is doing with Gaylord Carter at the U. A. Theatre. The RKO can't afford to see Public take all the jump on organ draw through oversight.

AS REGARDS ENGLISH IN THE HOUSE MEETING

Operating through the Academy of Motion Picture Arts and Sciences and the M.P.P.D.A.A., the American film industry is taking steps which are designed to maintain the supremacy of American films in foreign countries.

One of the main reasons for this supremacy came with the talkies, the difference in language and dialects being the cause.

Great Britain has heard rumbles of the matter from various sources, going as high as the House of Commons. Speeches have been made there against the "Americanization" of the British by American movies, and bitter tirades have been delivered in papers and other mediums of editorial expression.

Similar mutters against American talkies were heard in various other parts of the world all based on the one fact that, so it was charged, the American talkies would misrepresent the talking qualities of the various nations. While all of this was believed very true, it was pointed out that America's film acumen, part of it was inspired by true patriotism. It is to be later that the American industry has heard of the fact which has caused the Academy, the Producers' Association and other actors in picture making to determine upon the utmost care in the making of their foreign product.

A local ramification of the matter was a letter filed by official representatives in Los Angeles of Spanish-speaking people of North and South America, as exclusively printed in Inside Facts issue of Feb. 1. The letter set forth that because of the political and social differences, the reported intention to use Castilian Spanish in the official language of the Spanish-language talkies, would result in disaster and financial ruin and create a situation that would perhaps be difficult of solution in the countries which have different versions of Spanish by their national tongues. Following this, Arturo A. Romero, chancellor at the Mexican consulate here, brought the matter to the attention of the producers.

The Hollywood Playhouse has been taken into the matter in Hollywood to make Castilian the official Spanish language, the report being unsupported by facts, the Academy, a meeting last week appointed a committee to consider the matter, not only as pertaining to the Spanish language but among all fields of foreign languages including French, German, Italian, Polish, Hungarian and Italian.

Paul Kohner, of Universal Studios, was chosen as chairman, and Geoffrey Shurlock, of Paramount, as secretary of the committee. Additional members include John Stone, head of Fox, and George Fox; Frank Davis, Jerome Leachman, and Salvador de Albeniz, Metro-Goldwyn-Mayer; Leon F. Kase, RKO, and Heinz Blanke and DeLeon Anthony, Warner Brothers. The latter, however, is not a member of the Academy, represented the Academy at the meeting, and the other members of the M. P. D. A. were present.

Another Step
The matter was also taken up by the Play's organization which formed a Committee on Foreign Production. As a result, Spanish-speaking actors who have had experience on the Spanish speaking stage are being invited to register last week's bureau of registration of Motion Picture Producers which will be in session every Saturday afternoon, starting Wednesday, Feb. 15, at 2 o'clock at the headquarters of the association, 5504 Hollywood boulevard.

Special invitations will be sent out to the Spanish speaking talkies, known by the name of others with stage experience in Spanish-speaking countries who are invited to register and apply for registration by writing the association for an appointment.

A representative board was appointed by the committee to take charge of all available talent in Los Angeles.

"It has been determined," says (Continued on Page 3)

Progressive Policy

E. B. Derr, the new production head at Pathe, is going after reorganization of that studio's policies in a way that will bear watching.

It is too early to say just how far up the ladder Pathe will go in the new policies, but Derr's businesslike manner of doing things is impressive, and most marked for favorable comment is that he seems to be a man who is not bound by Hollywood tradition, but has the nerve to pioneer into paths which seem logical ones for a live wire executive to traverse.

Derr, while doing nothing in the way of trying to line up new stars, is concentrating on his directors and his writers, particularly the latter. The list he has, considering that Pathe is to make but 30 specials and no programmers, is imposing. Eugene Lovett is the dialogue editor, with Laura Nore Greys with him in an advisory capacity. The remaining personnel is Joseph Wolter, Clara Barenberg, Claire Krumm, Sada Cowan, Russell Melhardt, Maurice Cow (Armstrong Trade), Paul Scofield, W. C. Tuttle, Lynn Riggs, James Seymour, A. L. Kline and Harold Swanson.

Directors are Paul Stein, Tay Garnett, Joseph Santley, Edward H. Griffith and Russell Mack.

With this array of writing and directorial talent, Derr has a program of thirty specials, no programmers, 52 two-reef comedies, the latter of which will be included in a total of 450 short subjects, including the Foxes, Jewes, Sportsmen, etc. For the casts, he will use his few stars, Ann Harding, Ina Claire, Constance Bennett, William Boyd, Eddie Quillan, and his juvenile team of Helen Twelvetrees and Fred Scott, and will not have any contract players other than those building up his casts according to role requirements and from the choice of the freelance talent in Hollywood.

For a further reason of his departure, Derr has let it be known that he will not have a definite budget on any picture, but will expend such reasonable sums on every picture's phases as is most likely to bring about the biggest return possible.

It is a distinct departure in studio procedure, and one which under talkie regime looks like a winner. Other studios may well watch with interest.

FILM HOUSE GROSSES UP; 4 PICTURES ARE OUTSTANDING

Business in the picture houses was up all along the line last week, with Marion Davies' "Not So Dumb" (M-G-M) and Ramon Novarro's "Devil May Care" (G-M) the weakest spots in the up week. The Davies film was a close second, but it didn't do so good with about \$3000 over house average, which is not far from the early time of its scheduled run.

Greta Garbo's first talkie, "Anna Christie" (M-G-M), Lawrence Latham's "Rogues' Gallery" (P.), Rudy Valle's "Vagabond Love" (Radio), and Richard Barthelmess' "Son of the Gods" (F. N.) were the outstanding money-getters of the week.

The Garbo film, supported by all-around entertainment, did the figure of \$22,002, which is way up for this theatre, setting a house record for the time of its showing.

The RKO Theatre, with Rudy Valle's picture, vaudeville and Eddy Egan at the organ, took a big step up in the week, the boxoffice done by F. N.'s "Dark Street" going from \$16,000 for the week to \$21,000 on the current offering.

The Richard Barthelmess film, "Son of the Gods" (F. N.), had an standing one for the evening shows at Warner Brothers' Downtown Theatre. With screen shorts, the picture grossed \$2,900, some three or four thousand more than double house average.

The premiere of "Tales of the Arabian Nights" (P.), which "T. Rogers' Song," still held on for about double average boxoffice at the Chinese, doing \$30,273 for the week. Continuing the figure is the week's report. A stage show and screen shorts are in support.

The picture, "The Signet Ring" (F. N.), with Bernice Claire and Alexander Gray heading a cast which had no name draws, played to a weak boxoffice at the Orpheum. Bob Hamilton at the organ, with a drawing offering, and screen shorts are in support.

Pauline Frederick's "The Sacred Flame" (W. B.) did well at Warner Brothers' Hollywood Theatre, doing \$24,400. Screen shorts and publicity that it is not a picture which children should see. The \$25,000 figure is more \$9000 over house average.

The "Not So Dumb" (M-G-M) picture, "Marion Davies" (G-M), supported by the picture "The Idea," just held its own at Loew's State to the tune of \$27,029. The house had ten standing out on the week following with the first popular-priced run of Fox's "The Signet Ring" (F. N.).

The Ramon Novarro M-G-M picture, "Devil May Care," was another weak winter in the week of the picture. It did change hands, 159, Clark Elmer's Symphony Or-

chestra and shorts were the support.

Paramount's judgment in holding Maurice Chevalier's Paramount picture, "The Love Parade," for three weeks was fully vindicated by the returns on the third stanza. Gross was \$25,300, which is about \$500 better than house average. Milton Charles at the organ and shorts supported.

Good exploitation brought fairly good business for "The Locked Door" (P.), which is the last of the series. In eleven days it took in \$23,000, which was better than expected for this film. Gaylord Carter at the organ and shorts were on the supporting bill. U. A.'s "Lummo" was next.

The Egyptian did its fourth straight week of big business, the time having Fox's "Romance of the Rio Grande" and U. A.'s "Manila Band Idea." The figure was \$18,150.

The Boulevard boxoffice also took a jump up to the figure of \$11,569 with "Sunny Side Up," second in support, and "The Mania Band Idea." The figure was \$18,150.

CHRISTIE PROGRAM DONE; SHOOTING STOPS

Shooting has stopped at the Christie studio with the completion of their last comedy on the current program, "The Signet Ring" (F. N.), featuring Charles Murray. This is the thirty-seventh picture of the Christie program, the last of their three years contract, completed at the Christie studio. The Paramount release and is the last of their three years contract, completed at the Christie studio.

In accordance with the usual custom at this studio, there will be a second preparation for the picture. It was not started until April 1st. It was not started at the studio whether or not there was to be a renewal of the Paramount contract. The house has been told that the future Christie product will be distributed through other channels.

LEVY ILL WITH FLU

Leon Levy, manager at the United Artists Theatre here, has been confined to his home for the past week with a bad attack of the flu. Gus Evers, manager of 1928, has taken over the management of the theatre, has doubled up on both managerial assignments during Evers' absence.

ORANGE GROVE REVUE

A new extravaganza in which Carolyn Snowdon and a Creole Revue of 25, is being presented for the first time at the Orange Grove Cafe, Sixty-sixth Street. Harry M. Miller and Harry E. Fabb, proprietors, had the entire change of program for the second stanza.

'BAMBINA' BUSBY NOT SO FORTUNE; REPERTORY THEATRE

The Majestic Theatre, with the MacLion-Albertson musical "New Moon," continues to maintain the record since its opening. \$18,000 was rung into the boxoffice during the week and the going is practically sealed for the next two weeks.

"Bambina," the new Gallagher operetta at the Mayan, did not pull

so forte during its initial period and is slated to fold up on the twenty-second. It is reported that \$12,000 tell the tale of the takings since the overheard quite in excess of that.

At the El Capitan, Mary Boland in "Ladies of the Jury" is drawing steadily, the initial period getting \$3500. At the President, Kolb and Dill in "Give and Take" are packing them in. \$5900 for their first week is almost capacity for this house, as no situation has been taken into "It Pays to Advertise" in its next to closing week, total \$5000.

The Hollywood Playhouse has drawn much better business than was anticipated for its run. It will be followed next Sunday, with Frank Craven in "Sail Away."

The second week of Lucille La Verne in "Sun-up," at the Vine St. got \$4200, which is not at all bad, all things considered. It will be followed next Sunday with Brownell's "The Nut Farm."

The Civic Repertory Theatre, at the Hollywood Music Box, seems to be doing well. "The Signet Ring" and "So To Bed." It got \$3500 for its second week. "A Bill of Divorcement" is in rehearsal for next week's offering.

The Japanese Show Players are in the Figueroa Playhouse.

The Lester Coward is showing "Journey's End" to the best business this house has had since the first week. The Biltmore and Mason are dark.

BEAUTY WINNERS HERE

The Fanchon and Marco girls who got the F. and M. job through a beauty contest in the New York Graphic, arrived here this week and will appear at the Biltmore Theatre on Wednesday night. The girls will later appear in an idea.

NEW F. B. T. SECRETARY

Emma Abtlan is the new secretary at the Film Board of Trade here, replacing Leola. She has been very early for the past few months. Molly Pollack remains as assistant. She is now acting secretary since December.

NEW DANCE CLASS

Earl Wallace announces a new class for adult beginners in tap dancing to start next Wednesday at 7 p. m.

M-G-M IN MIDST OF BUSY SKED; 7 SHOOTING

Nine productions are under way at M-G-M, with a total of 20 in some phase of shooting, cutting or preparing.

Several more are due to start soon.

Fifty-three writers are preparing material and sixteen song writers. Sammy Lee, dance director, has four assistants training ballet numbers.

Pictures are now being made in French, German and English at the studios. Among pictures in production are "The Singer of Seville" in which Charles and Charles directing Ramon Novarro; "The Guy Nineties," starring Marion Davies, directed by George Fitzmaurice; "Le Spectre Vert," French version of "The Unholy Night," directed by Jacques Fey; "Father's Day," by Louis Mann, directed by Sam Woods; "Margin Madness," with Marie Dressler and Polly Moran, directed by Charles Reisner; "The Sea Rat," being filmed in Mazatlan by Wesley Ruggles; "The Great Gatsby," starring Norma Shearer and directed by Robert Z. Leonard; "The Signet Ring," featuring Bessie Love; "The Circle," directed by David Burton, and "The Work on the Water Horn" mostly filmed in Africa.

GOOD TIE-UP

A clever publicity tie-up was accomplished between Duffy's Hollywood Playhouse and Sparklet's drinking water. Every bottle of water put out carries a sticker with the photograph of Robert McWade and the words "Robert McWade." She is now acting secretary since December.

GOOD TIE-UP

Quoted McWade as saying that "It Pays to Advertise" (the current attraction at the Orpheum) that one's health is improved by drinking copiously of the water. Many thousands of these bottles are distributed about the city in homes, offices and stores.

WILLIAM FOX CLUMP OF GRANDIEUR

REPORT HE'S GOT SIMPLE EQUIPMENT KEPT OVER

Reports have been going the rounds this week to the effect that William Fox is planning a grand coup on the film industry with his Grandeur film. With the announcements of the first Grandeur, "Happy Days," to be shown at the Carthay Circle Theatre, the question arose as to what would be done with the product following this run and the one in New York.

It is known at the present time that there are only two houses in the country equipped to show the wide film. Remarks credited to high Fox officials have been to the effect that all of the future Fox pictures aside from those being made in talking and silent versions would also be made in Grandeur.

The new projectors and equipment for this product are made and controlled by the Grandeur Film Company, in which Fox is said to be heavily interested, in fact so much so as to have believed that his capital in this project was the cause of his recent financial difficulty to a sizable extent.

Able to Equip

In reply to a query, the local representative of the Grandeur Film Company stated that they would be able to install and wire about as rapidly as did Western Electric when the telephone vogue first came into its hectic flush in the industry.

It is believed that Fox has been planning to use the Grandeur Brothers coup with the talkies by having taken advantage of the losses gained in that industry by preparing long in advance to take care of the rush demand that may be made for the wide film installations immediately after the first showings prove up on them.

There is no statement forthcoming to the projectors of the Grandeur Film Company to install, although it has been said that they will not have any delay in installing the sound part of the device but the projectors may present a problem.

Keep Under Cover

Just how many of these machines are at present available for houses other than the Fox theatres is not known, but it is believed that Fox has seen to it that he will have no difficulty in placing full equipment in his own houses as rapidly as they are required.

This is the case, and there is no doubt but that he will have a long jump on the rest of the industry, which is mainly now trying to discourage as much as possible the use of the widies.

Then, too, it is known that several manufacturers of independent projectors have planned to put out a device of their own, waiting only until the wide film is tied as to the standardization of the double width film. It is believed that the 70 mm film will be accepted as the standard, inasmuch as the film is originally made in that width and has to be cut into the 35 mm stock for regular use.

What Is Fate?

The changes in the laboratory and projection room, as well as the stage will not prove a handicap if the big films create the excitement which standard versions are already beginning to lay plans for, which standard versions in their houses.

But what will be the immediate fate of the pictures that are now being made in the wide size, with only two houses to appear in the question that is worrying the observers along the row.

WRIGHT IN L. A.

Andy Wright blew in from the East this week with a raft of plays and shorts. Among them is "Philadelphia," which started two weeks in New York, fifteen weeks in Chicago and is now playing in the Middle West. A short, "Sousenr Sadie," may be produced here, according to the New York producer, and the same arrangements can be made for financing.



Frederick Sylvester and His Three Nephews

Frederick and his three nephews, currently playing the local RKO house, are internationally known over all the major time vaude and production theatres both here and abroad. To qualify this attraction as a novelty would be inadequate in description. Employing unique acrobatics, Sylvester, who is of normal height, with his three diminutive partners, offers a sweet dish of entertainment. The three pint-size nephews sing and dance, too. Sylvester has been in many European productions, notably Cochrane's "Mayfair and Montmartre," which was a big success at the Oxford in London. The four are great bets for some live-wire film producer who can visualize the fact that the present juvenile attendance in film palaces is cheated by being forced to view song and dance "chatterers" above their line of thought. This quartette of entertainers could be well considered for any picture based on such a standard as "Gulliver's Travels."

COLORART TO MAKE FEATURES, SHORTS

The 1930 program of Colorart Synchronote corporation, whose activities last year included twelve shorts and one feature, "Mama," soon to be released by Tiffany, all in Technicolor, has been announced.

The schedule will include a series of 24 shorts and three features, a comedy called "Unlabeled," a mystery drama titled "The Thrill Killer," and an original musical extravaganza "The Beggars of Bagdad," by Perry Newberry and L. B. Jacobs, with music by Thomas Vincent Cator. All to be done in color.

Colorart Synchronote possesses what is probably the only complete library of Technicolor subjects in existence taken in various parts of the world showing native life in perhaps 200 foreign countries. In this library there are over 100,000 feet of negative of scenic and native scenes. It is proposed to compile these shots into single reel traveltogs and synchronize them with music and descriptive talks for an early release. Cutters and editors are at present at work preparing this series.

"Salasnique," a feature completed last year, a part of which was destroyed in the Consolidated Laboratory fire, has been re-created with the missing section completely restored and is now being prepared for summer release. The picture, while shot in black and white, is to be treated by a secret color process which demands effective tints and color tones.

It is expected that the program will be ready to go within thirty days. Directors and casts are being negotiated for.

FORMER P. A. NOW A P.

Julian Johnson, former newspaper man, press representative and playwright and for ten years affiliated with the picture industry, has been made an associate producer at Paramount.

Readers' Views

Musicians' Union, Local No. 6, American Federation of Musicians, San Francisco, Calif., February 6, 1930.

Editor, Inside Facts,
Los Angeles, Calif.
I want to tell you how much I appreciate your splendid editorial in the issue of the first instant. I see no reason why people in our line of business should be made the goats for radical fanatics. I did not see "Bad Babies" but at least the members of the Los Angeles branch of the Captain Lane, one of the snootiest of the snooties, takes it upon himself to so harass the members of the cast that the play closes.

I think the idea of an Actors' Political organization for the Pacific Coast is first class, but there should be a combination of the interests interested in the theatre. The only way that the same element is ever going to get any place is to become militant, aggressive, and particularly ardent. We all let the fanatic and partisan do all the shouting, while the remainder, with the result that the political office-holder who live with their ears to the ground, become of the opinion that so your correspondent doubtless represents the views of everybody.

I am, with best wishes for the continued success of your paper, (Signed) Albert A. Greenbaum, Recording Secretary.

Los Angeles, Calif.
Editor, Inside Facts,
Los Angeles, Calif.

I noted in your paper a couple of weeks ago a letter from someone saying that radio performers who come to the theatre and that they wondered why you gave space to their doings.

I noticed the letter came from some place out in the sticks, where most amateurs come from, so your correspondent doubtless knows really what an amateur sounds like. He is probably one who can not make the play of himself; he sounds disappointed, anyway.

Lots of country boys make good

OPENING ORIGINAL MYSTERY PLAY AT FIGUEROA FEB. 21

Ellis and Atkinson are producing an original, "The Latest Murder" to open at the Figueroa Playhouse February 21 for a two-weeks' run.

The play is by Hampton Del Ruth, and is described as "a sad, comedically dramatic of the unexpected" and "a new shooting riddle with a happy answer." Del Ruth formerly produced "Cherchez La Femme" with Blanche Sweet at the Beaux Arts, and the present play is said to somewhat follow the lines of the former one.

In the cast are Dudley Ayers, Theodora Warfield, Del L. Lawrence, Ben Hurway, Lyndell Knott, George Ford, Rhea Del Ruth, William Colvin, Howard Foster, Jack Chaw, J. W. Warfield, Garry Bernard and Arthur Allard.

OPENING A VOGUE STRONG ON COAST

For almost all of last year Los Angeles was entirely without musical shows. During the year previous, there seemed to be nothing to stir the girl shows, and they closed rapidly both downtown and in Hollywood. Morosco had the picture in Hollywood Playhouse; a comic opera company started at the Vine Street; there were several attempts to make it snap at the Hollywood Musical Box; the Layan had a batch of them in a row and there were two or so tried at the picture in the theatres but, of course, "The Desert Song at the Majestic, and the light opera sea-breeze, "Follow Thru" closed the year at the Mason.

But with the birth of 1930, operettas seem to have become popular again. Starting with "Oh Susanna," following with the Macdon's "New Moon" on top, "The Desert Song," "Bambino" and in preparation is "Going Hollywood," a play which Roger Gray Los Angeles, and in competition is "Sweet Sweet" another of the Macdon series.

"Bagdad" Boon "The Beggars of Bagdad," which is being seriously considered (Continued on Page 5)

on radio, and this fellow should learn to be a sport. It was generally agreed to print the letter of you, that attacking the good work you are doing to build radio up as a new and noisy industry and is no room for crabs in a lusty young industry like radio, Los Angeles and noisy minority pains as it is.

Everybody interested in broadening the statement that "Just Inside Facts" constructive policy. More power to you.

(Signed) Joseph Robertson.

San Francisco, Feb. 8, 1930.
Editor, Inside Facts,
Los Angeles, Calif.

I have been a reader of your magazine since its inception and believe it to be the best of its kind in the entire field, covering matters pertaining to the stage and motion picture industry.

There is one subject I believe needs attention, i. e., new songs. Among several arrangers I have heard a statement that "just completed a wonderful arrangement for voice and orchestra of a new song, with the words," but the owner of it was unable, financially, to have the song published. The same song was made by several other arrangers.

It is possible that the organization now being perfected to organize all composers of music will enable the composers who are unable to publish their own compositions?

(Signed) A. E. Lindley.

Flo Belle and Charlie

Flo Belle and Charlie are the featured dancers in Fanchon and Marco's "Marble Idea." They have recently returned from Mexico, where they established themselves as great favorites with the theatre-goers of our sister republic. They are very popular over the RKO time, which they toured in the act "Whirl of Fanchon," and are also big favorites on the eastern Low time, where they have been featured on many bills.

ACT ON SPANISH LANGUAGE PICTURES

(Continued from Page 2)

a report from the Foreign Productions Committee, "to use in Spanish the RKO time, which they toured in the act "Whirl of Fanchon," and are also big favorites on the eastern Low time, where they have been featured on many bills.

Not Academic

The Spanish dialogue used will not be purely academic but will be written to suit the characters of the particular picture in question. Also it is understood that if the locale is definitely confined to one particular country the reflection and diction peculiar to that country will be used. In other words, a character definitely portrayed in a story as one from the Argentine or from Mexico will speak the inflection of that country, just as in an English talking picture, an Irish character will speak with an Irish inflection when required. Close attention will be paid to technical details such as costumes, customs, atmosphere and locale.

Two leaders of the Spanish-speaking colony, James MacLellan, president of the Spanish-American Cultural Association, and the Marquis de Villa Alcazar, representing the group formed under the auspices of the De Anso Foundation and called, "The Association Pro-Spanish Language," are working to have the Col. Jason S. Joy, and W. H. Weston, all of the Hays organization.

To Have Cooperation

As a result of the meeting, a plan was outlined which will include cooperation and support of the Association of Motion Picture Producers in making Spanish films, historic and technical talent obtainable. Authentic information regarding the language, costume, locale, as well as the language itself will be supplied to the producers and the method devised for bringing to the attention of all studios all Spanish-speaking actors who have had stage experience in Spanish-speaking countries.

The significance of this movement, said Colonel Joy, head of the Hays public relations department, "can be fully appreciated when it is understood that next to films made in the English language, the largest revenue from motion pictures is derived from productions shown in countries in which Spanish is the national language. This is in addition to Spain, all of the South American countries excepting Brazil, also Mexico, Cuba, Porto Rico and Central American countries. The studios, naturally, will welcome this opportunity to preserve the cultural integrity in Spanish-spoken films of all Spanish-speaking countries."

Picture Reviews--Previews--Shorts

By A. H. FREDERICK

'NO, NO, NANETTE'

First National Picture
(Reviewed at Orpheum)

This picture rates a place as an average programmer. It is, in the long run, on the top price class for any other reason whatsoever than the familiarity of the title. The music, while good, is out-of-date, as witness "Tea for Two," the plot complication is a very old and hackneyed one; the dance and song ensembles are good but by no means the most spectacular seen on the talking screen, and the laughs are moderate. For a week in a run house it should come up to about house average despite the absence of good drawing names in the cast, but to reach this figure will require exploitation on the "No, No, Nanette" name.

The ensembles are in technicolor and were done under the tutelage of that ace producer of them, Larry Ceballos. But they cannot seem to compete with some offered in "Show of Shows," or with some offered in other pictures.

The story is the old time farcical complication of a supposedly seedy middle-aged business man who has become involved in a tangle with a gold-digging young woman. In this instance there are two of them.

There is the standard man friend to help him take the comedy joles when their wives are on the verge of divorcing the supposed infidelity. There is the standard gag of the girls showing up at the wrong moment and all of the rest of the standard this-and-that which has been used in countless houses, but musical comedy is a league from time out of mind.

EXHIBITORS' VIEWPOINT: Don't let over-sold-out houses miss it. It is just another programmer, and none too forte because of the lack of name draw. Word-of-mouth will do the rest.

PRODUCERS' VIEWPOINT: Clarence Badger did the direction. It is adequate but no more than straightaway stuff.

Adaptation was likewise straightaway, playing the hackneyed situation for the usual number of laughs in it, and after the usual pattern. There are none of those so-called "good moments" in the picture other than a few facial expressions contributed by the cast, and none notably by Lilyan Tashman.

The Larry Ceballos dance numbers are very pretty in effect, but without the flash he brought with the much larger force at his command in the "Show of Shows."

CASTING DIRECTORS' VIEWPOINT: Bernice Claire, playing Nanette, establishes herself as another strong heroine of the films. Her voice is most pleasing on the mike, and her acting is quite adequate to win an audience's sympathy.

The mike, as translated on the Orpheum's reproduction, is not so kind to Alexander Gray's voice. It never reaches any great heights of effectiveness and there is much to be said for pleasing to the ear. Nor did his acting have the flexibility necessary to sell his comedy, and his lines were spoken with an all too apparent recitiveness.

Lillian Russell and Bert Roach were the comedy team of husbands, and they got a full quota out of their much-dosed situation.

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BALLET—Technique by SIGNOR G. V. ROSI

Louise Fazenda did the trusting wife, and Lilyan Tashman the suspicious one. Miss Tashman took all the laughs in her lines and by some clever expressions, she got the most out of them. Both Miss Fazenda and Littlefield toned down their usual comedy antics in a pleasing restraint which was well in this type of picture.

ZaSu Pitts played a maid, selling some of her lines for good effect and muffing some others.

The two girls who played the gold diggers didn't develop their parts as well as they would have been developed in more experienced hands.

'THE SACRED FLAME'

Warner Brothers Picture

(Reviewed at W. B. Hollywood Theatre)

This picture depicts a good deal from the treatment usually accepted of similar stories in pictures, and there are points at which strictly picture fans will cavil. But the absence of these unusual style literature and other dips into Freudian regard for situations like the study of picture, will find it an offering well in its class.

It is a study of people under intense emotional strain, and what with the absence of the usual ending, good dialogue and direction and a splendid cast, it is a film of unusual attributes. Many respects it is strongly reminiscent of Ibsen.

From the ordinary picture standards is marked most strongly in several happenings, in which the stage model of treatment is strictly followed. These include an airplane accident, a capitulation of a girl-wife to the seductions of her younger brother, and the murder of the husband. These are related but not shown, which is a pity.

Admitted, this is a most radical departure from the old style of "thriller to show" which the picture purports to be. The absence of comedy relief, and still another is the deliberate use of which the various emotional reactions to situation are developed. From a strictly "picture" standpoint this gives an impression of slow development, but from the standpoint of artistry it is exceedingly good.

The story concerns a young aviator (played by Conrad Nagel) who is permanently disabled on his wedding day. His wife (played by Lila Lee) is loyal to him until the arrival from South Africa three years later of his younger brother (played by Walter Byron). Her love for the young brother is discovered by the wife, and the two boys (played by Pauline Frederick) and the situation from then on, as interpreted by the star and her very capable support is splendid histrionism and direction, worthy as before remarked, to be ranked along with the better things of Ibsen.

Warner Brothers advertise this picture as not suitable for children, and it isn't. Not so much because there is anything in it to corrupt or cheapen the child, but the fact that there is little in it which they would comprehend.

EXHIBITORS' VIEWPOINT: For mental audiences who go in for the better and deeper things in literature and entertainment, this picture is a real gem. For other stands exhibits should look it over before booking. Pauline Frederick's popular young children also should prove a draw for the adults.

PRODUCERS' VIEWPOINT:

The story is by W. Somerset Maugham, and is a daring and non-typical vehicle for screen translation.

Archie Mayo did a good job of the direction, keeping his story straight, and the situation, although maintained through the somewhat slow development demanded by the accentuation of the various emotions depicted.

Harvey Thew's dialogue is scintillating, and cultivated to fit the characters and the situations, affording a pleasing departure from the stereotyped manner of speaking into which the screen actors are being trained.

CASTING DIRECTORS' VIEWPOINT: Pauline Frederick dominates the scenes in which she appears, and makes a most charming, forceful and unusual mother.

Conrad Nagel contributed a fine characterization of the crippled husband, and well preserves it from the malarky into which it might have fallen in less capable hands.

Lila Lee's role is the longest in the picture, and she plays it with a splendid ability that adds another point of credit in her excellent talkie career.

Dale Fuller's work is marred by frequent faulty connecting.

Walter Byron, William Courtney and Alec B. Francis, in comparatively short parts, round out the splendid cast.

'SON OF THE GODS'

First National Picture

(Reviewed at W. B. B. Downtown)

This is a picture which will either be well liked or not liked at all. The former will be the prevalent sentiment concerning it, as it again portrays that big favorite, Richard Barthelmess in a most sympathetic and heroic role, and has a quasi-serious thought behind it.

The story stretches over quite a period, and the real complications are foreshadowed by incidents which are episodic but well done for arousing interest in them. The real complication is extremely delicate handling, and the role of the Chinese boy is shunned by whites because of his heritage of a yellow skin is appealing. Rex Beach among those pretenses to art, who, completely lacking all real artistry nevertheless impress many with the idea that they are seeing works of merit. Among this many is a large slice of picture audience.

The story in its earlier sequences reiterates the theme that the Chinese are only human, and that a plane of equality by the Whites.

LAMBERT TO DO 12

Eddie Lambert, who has just completed a tour for Fanchon and Marco, will start this week with a new comedy for Educational.

TO FILM "NEW MOON"

Screen rights to "New Moon," musical show now playing a legit tour, have been purchased, have been purchased by M-G-M.

IN FOX S. F. OFFICE

SAN FRANCISCO, Feb. 13.—Walter Greer, former Fox exchange manager in Salt Lake, has joined the local office as salesman, handling the San Joaquin Valley territory.

INCREASE SHOWS

OAKLAND, Feb. 13.—RKO has changed its vaude policy at the local Orpheum from three shows a day to four. The change is effective this week.

SIGN VAUDE ARTIST

Della Walker, vaude artist, has been signed to support Red Daniels in her next Radio Picture.

FINAL TITLE

"Roughneck Lovers" is the final title for Richard Dix's RKO picture, starring William L. Barstow stage paly, "I Love You."

RE-SIGN CHEVALIER

Maurice Chevalier has been signed to new long term contract by Paramount under the terms of which he will star in at least three new vehicles in the next two years.

race is because his father has millions.

This is repeated a couple of times up to the point where the boy (who is Barthelmess of course) at last meets a girl whom he loves desperately, and who loves him as well. The girl is played by Constance Bennett. They become engaged, and then she discovers his yellow blood. She lashes him in public as a cheat and a Chinaman, and he returns to his native land. Of course they are brought together again, and that is the story, with the hokey twist that Barthelmess in the end is proved of white blood. But this is offset by another and neat surprise twist which is very unusual.

EXHIBITORS' VIEWPOINT: The picture is boxoffice because of the Barthelmess draw and because many will see in it an offering of unusual theme. Those who go to the theatres as an outlet for sympathetic emotionalism will find it highly pleasing. With proper exploitation it should draw a big in any locality where Barthelmess is popular, and that's a lot of localities.

PRODUCERS' VIEWPOINT: Frank Lloyd has brought a sympathetic treatment to this theme.

At time he permits the action to become very slow, but this is due to the adaptation (done by Bradley King) than to his just loves him and is going to win him back, which she does.

At any rate Miss Borden's love for the Warner name, jewels and fortune remains, but her husband seems to have found a niche in a certain type of story, which is just what the public wants, and he is sure to find any other in Hollywood how to make the most of these roles.

Constance Bennett never loses her effectiveness nor her appeal for a moment in the role of the girl who loves the Chinaman. She is a discovery, and every picture marks her more as an excellent talkie actress.

Bradley King does a nice part as the English playwright, doing his usual suave and polished work. Barthelmess is well cast as the father of Constance Bennett.

A youngster, Dicky Moore, an appealing child of about six or seven years of age, does splendid tramping in a sequence in which he plays Barthelmess as a boy. A real little talkie find.

E. Alyn Warren does fine work as the Chinese father of Barthelmess. He is a well cast in his portrayal and never stepping out of character for a moment.

Dorothy Dore brings a nice personality to the part of an Irish girl, and Frankie Albertson and Pauline Frederick add to the sequence as a couple of the Chinese boy's white friends. With them are Charles Irving and Barbara Mitchell. Dorothy is the best, with a unusual personality in addition.

Others in the long and good cast are King How Chang, Ivan Christian, George Irving and Robert Homans.

'WEDDING RINGS'

First National Picture

(Reviewed at Hollywood Theatre)

Given a weak story, poor photography, and a supporting cast of inferior mediocrities, B. Warner manages to make "Wedding Rings" good entertainment.

The picture is well directed, but strip it of the glamour of wealthy society, involving lavish

sets and gowns and you would have a minus figure which even the artistry of Warner could not bring up to par.

The story works out two theories—(1) Can a woman if she is clever enough and beautiful enough have any man she wants? and (2) Is it harder to hold a man than to win him?

The unoriginal plot concerns two sisters in a well-to-do family. Lois Wilson is a nice girl with a hobby for early American antiques. Olive Borden is her sister and her exact opposite. Her sex appeal was passed around the family. Olive got it. Every man who was attracted to Lois sooner or later grabbed off by her. Olive doesn't particularly care. But with the inevitability of motion picture stories, along comes the "one man," H. B. Warner, cultivated, rather staid, and also a collector of antiques. Their attachment for each other is immediate, and Miss Wilson re-decorated her home in the style of the old. It is just about to say that she would be an excellent addition to his antiques when it comes Lois whom Warner has not yet seen. She turns on the charm, it seems, and she exacts from him she escorts him to the church.

Miss Wilson, on the wedding day, after a sporting proposition, tells Miss Borden that she just loves him and is going to win him back, which she does. After a year Miss Borden's love for the Warner name, jewels and fortune remains, but her husband seems to have found a niche in a certain type of story, which is just what the public wants, and he is sure to find any other in Hollywood how to make the most of these roles.

EXHIBITORS' VIEWPOINT: Good average program picture, with three feature names in the credit.

PRODUCERS' VIEWPOINT: William Beaudine's directorial treatment somehow keeps up a certain amount of suspense through the story despite its obvious conclusion. In spots he resorts to trickery to do it, but it is not of any other member of the cast. Credit for the photography, which in spots was good, but together with occasional lighting was at times vaguely reminiscent of the news-reel preceding the picture.

CASTING DIRECTORS' VIEWPOINT: H. B. Warner makes a good job of the character, contributing a surprising and smooth-flowing portrayal that he is away about the calibre of any other member of the cast.

Lois Wilson brings her usual sympathetic personality to this role, and she is a really something outstanding in her work, she maintains a good average.

Others in the cast are acceptable than usual as a catty gold digger of the leisure class. Both Miss Wilson and Miss Borden would be better off if they didn't try to sing.

Hallam Cooley fell short on his comedy, and the too likeable personality to inject much of a threat as the heavy.

James Ford, Kathleen Williams and Aileen Manning completed the cast.

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Wm. Haines in "NAVY BLUES"

and 5 Acts Orpheum Vendette

THE INSIDE FACTS OF STAGE AND SCREEN

MCKENZIE PLAYERS SWITCHED: REPORT BUSINESS NOT GOOD

The Robert McKenzie Players, a stock troupe which was playing swing time in five outlying towns, are now doing three days a week in Trona only.

Report says the McKenzie Players built up a reputation at West Coast, sponsors of the troupe and in whose houses it played, switched them so as to build up draw at competing W. C. houses in the McKenzie-played localities. On claim when the McKenzie organization was in town the rival W. C. houses in beach towns were at a starvation diet, it is said, the organization even drew tremendous Monday matinee, which date it played in Venice. First plan, on account of their capacity draw in Venice, was for two days a week at this spot, but the report said, W. C. figured it could divide the business among all its beach houses to better advantage.

The company is headed by Robert McKenzie, good characters; his wife, also characters; a daughter, Lola, doing ingenue work; and a youngster of the MCK family. Spots formerly played included three shows in two days at Pomona, two shows in one day at Hermosa Beach; two shows in one day at Venice; and dates at Anaheim, Long Beach and Wilmington.

BRANCH DANCING SCHOOL

Bud and Lon Murray of the Bud Murray School for Stage have decided to open a branch of their School for Stage and Dancing in San Diego in answer to requests from the city that the town really needs a stage training institution.

The branch will be under personal supervision of Messrs. Bud and Lon Murray, and Byron Cramer, former stage manager of Murray's California Sunbears at the RKO Theatre here will be head of the tap department. Bud and Lon Murray will alternate and divide their time between the Los Angeles and San Diego Studio. Bud Murray is at present in San Francisco but will return to Los Angeles in a week, and make preparations at once for the branch school.

CHANGE IN MANAGERS

Val Kennedy, manager at the Biltmore Theatre here, will resign that position this week and will take a long vacation in Europe with his wife. Floyd Menelly, manager at the Fox Boulevard, will replace him in the managerial post at the Mason and Biltmore. Menelly was formerly with the Erlanger chain of theatres in the East before he made connections with Fox Theatres. Harry Bailey, present manager at the Palace Theatre, will replace Menelly at the Boulevard. To date there has been no appointment made for the managership position at the Palace.

STEPIN RE-SIGNED

Stepin Fetchit has signed a five-year contract with Hal Roach. He will probably play with Our Gang and other Roach stars in a few more comedies, and then will be starred.

EDDIE KAY

THE EXTEMPORANEOUS IMPRESARIO AT

Coffee Dan's

Los Angeles

Visitors this week—ERNEST WOOD from "Bambina"; LOU BENCH from "Journey's End."

I Thank You—Eddie Kay

FILM ROW

By GRACE MEREDITH

Joe Stout, branch manager at Pathe exchange, returned this week from a week's trip through the Southland.

G. McIntyre, new division manager at Pathe exchange, left a few days after his arrival at his new post for a trip through the Northwest, including Seattle and Salt Lake City. He is expected back this week.

Mannie Brown, division manager at Tiffany exchange, will return this week from a business trip to Salt Lake City, where he has been for the past few weeks.

Jim Riley, crack salesman at the National Theatre Supply, is making a four weeks' trip through Arizona.

"Bow and Arrow" a Grandland Rice "Sportlight" short, released through Pathe and produced by A. A. Van Buren, will be one of the short subjects shown at the United Artists Theatre during the run of "The Luncheon."

L. E. Tillman, division manager at Columbia exchange, is expected back this week from a few months' business trip through the Northwest territory.

Fox's "Men Without Women" will follow into the Criterion after the run of "Anna Christie" with no date set as yet.

"TWIST" STOPPED

M-G-M has halted all preparation on "Oliver Twist," which they planned to make with Ruth Chatterton as Nancy Sykes and Lionel Barrymore doing the directing and playing Fagin. Only reason given for the delay is that the story is being revised, report saying with the Nancy part being written bigger than in the accepted stage versions of the old novel. Other reports say M-G-M couldn't fill out the balance of the cast satisfactorily. It is not stated whether the shelving is temporary or permanent.

NUMBERS FOR REVUE

The Wills-Cunningham Dance Studios in Hollywood have been engaged by Roger Gray to provide the chorus and dance numbers for his revue, "Gone Hollywood," that opens at the Biltmore on February 24. Wills has booked many of his pupils in stage and screen productions recently, including the chorus for the operetta, "Bambina," now appearing at the Mayan Theatre. A new department of the Wills-Cunningham school is a series of classes for beginners in musical comedy dancing. These classes are held on Monday and Thursday afternoons.

RUTH RENICK MAY REOPEN REPERTORY SEASON AT O. G.

It is reported that Ruth Renick is again planning to open the Orange Grove Theatre on Grand Avenue with a season of repertory.

Miss Renick had two shows in at the house a short time ago, but when the management attempted to put on the second of them with a cut-down and non-union stage crew, Equity jerked its members due to the danger to people working with non-skilled workers.

Miss Renick changed the Orange Grove's name to that of The Actors' Theatre when she took it over. Major members of the cast entered the company under an arrangement whereby they got a portion of their salaries in money and balance in stock. Minor members held regular Equity contracts.

OPERETTA VOGUE STRONG ON COAST

(Continued from Page 3)

for a production early in the summer.

The sudden awakening of interest in musical comedies is somewhat due to the fact that most of the talent available for this type of entertainment is now in Hollywood. The musical vogue of the talkies has brought a new life to the singing stage stars West and too, the possibility of the picture rights being bought if show here gets over no doubt has something to do with it. Most every producer now has the singles in mind and constructs his numbers along the lavish and extravagant style which the screen demands.

This possibility has been taken very seriously by most of the producers who have steered clear of the song and dance comedies because of the tremendous cost of staging and maintenance.

But, the pictures have aroused an appetite for the dancing girls in the flesh no doubt. The bald heads of the younger generation have become satiated with having beauty served them in high-lights and sheen and have craved a glimpse of the real thing.

Nudity Old-Fashioned It is noteworthy that the vogue for musicals has been taken from the previous demand for nudity. The shows now being given costume their chorus in long dresses and full length stockings. They could not even properly be designated as leg shows, so eminently proper are they. The

Slim Martin Makes Habit Of Long Runs

Slim Martin, whose picture appears on the front page of this issue of Inside Facts, is the popular master-of-ceremonies at the Boulevard Theatre, Los Angeles. Slim is entering on his fifth week at this house and has built for himself an enviable following.

Martin has a record for long runs, his last engagement was at the Fox Theatre in Long Beach where he presided for eight months, and previously was at the Colorado Theatre in Pasadena for a period of six months. Judging from the popularity he is now building, he will undoubtedly establish a new record at the Washington Boulevard Theatre.

REHEARSING NEW REVUE AT BILTMORE THEATRE

"Gone Hollywood," a revue which George Grey is to produce at the Biltmore Theatre, is now rehearsing at that house for a start within the next two weeks.

In the cast are Charles McNaughton, Roger Grey, Jimmy Morgan, Dan Miller, Eddy Moran, Glen Dale, Pert Kelton, Mary Taylor, Gloria Christie, Aber Twins, Jack Lynds and Charles Cross.

Blackouts were written by Grey.

TALKIES IN CHURCH

For the first time, talking pictures will be shown as a medium to attract people into church rooms. A device has been installed in the Wilshire Presbyterian Church and will first be used on Sunday in the celebration of the showing of "Marching On," an independent patriotic production. Dr. Eby pastor is enthusiastic in his belief that talking motion pictures will carry a strong influence for the instruction and uplift of humanity.

smut has been eliminated entirely from the book and the plot seems to have taken the place of the disconnected revue bits and blackouts.

With the cleaning up of musical shows, the women have once more interested themselves in the biting melodies of the type of songs made popular in previous years by Victor Herbert, Lehár, Páley and others. Jazz, blues and ragtime is conspicuous by its absence in the new type of operettas and the pure theme jingling melody and correct harmony has taken the place of trick blues and discordant sax effects.

It is a healthy reaction, this swing of the pendulum and it will no doubt be found that the belief that musical shows cannot make money will be changed by the monetary successes of the current hits.

MANY SHOOTING OR READY TO START AT EARLY DATES

Throughout Hollywood, there seems to be a marshalling of the independent forces and a firm determination to proceed to make pictures regardless of the condition of the market at present. There is a spirit of optimism among them and while to the casual observer, there is no sun looming upon the horizon to carry their intended product to the pot of gold at the end of the rainbow, yet they do not seem to care.

Frem Carr is actively engaged in making his picture, one of a series contemplated; Joe Rock is launching an extensive program at his Edendale studios; William Miller is proceeding with his preparations to make a super-feature that is to cost upwards of a quarter of a million; Burton King is under way with a high-class picture at the Edendale studios; William Maynard is hard at work on a feature; J. Charles Davis II is making a series at his studios in Culver City; Lon Young states that he will be in harness within sixty days; William Hoyt is confident that he will shortly be shooting upon the elaborate schedule proposed for the Equitable Pictures of the Motion Picture Congress of America release; Cliff Wheeler and Senor Cardona are deeply engrossed in their production plans; Audible Pictures will shortly start the third of their series of talkies; Q'Connor states that he will be ready for action within a month or so and several others are going ahead with plans that presage considerable activity before the spring season is much further advanced.

These activities, although most of them at present are embryonic, show a strong inclination to restored confidence.

HEAD OF U. DEPT.

Emil Ford has been appointed head of the foreign literature department at Universal. He formerly was a member of the U. scenario department.

Kate Price has been added to the cast of "Three Flights Up" at Warner Brothers.

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In response to a story a couple of weeks ago, and to a subsequent editorial upon the subject, Inside Facts has received many letters expressing a most hearty approval of a projected move to form the acting profession into a strong political organization to insure a square deal for professionals and for the profession on the statute books of the state and the ordinance rolls of the cities.

In a letter received from Albert E. Greenbaum, secretary of the musicians' local in San Francisco, printed elsewhere in this issue, the suggestion is made that the move should be enlarged to include all people connected with show business, musicians, stage hands, etc. It is a wise suggestion, and when further steps are taken toward the organization—and such will be taken—it is deemed inevitable that the sponsors will see the wisdom of the suggestion.

Show business has long been the football of politicians. On account of the readiness of the daily press to hop upon and sensationalize any stories concerning the profession, unscrupulous politicians, reformers and what-not of the parasitic citizenry have seen in it a ready field to be capitalized for personal exploitation. A concentrated voting strength, welded into an organization such as other levels of life have formed, would at least insure show people of as much respect in matters of government as have merchants, women's clubs and other people no more entitled to fair treatment than are those of the ancient and honorable business of entertaining the public.

As a striking example of what may be accomplished in the industry when the leading organizations put together in harmony has been effected last week by the energetic manner in which the Academy of Motion Picture Arts and Sciences and the Motion Picture Producers Association took hold of the problem of foreign languages.

But a few days elapsed between the time that the Spanish-speaking delegation brought to the attention of the Academy the possible harm that might be accomplished in the misuse of dialects of their language in the films, and vigorous action in the matter.

Regarding the importance of the problem, the Academy immediately appointed a committee to consider the question. Working right along with them, the Hays organization also appointed a committee to work with the Academy.

Within a period of less than two weeks, both these committees were functioning together in admirable co-ordination with the result that not only was the matter brought to a reasonable point of adjustment with reference to the Spanish tongue but also the similar question with reference to other languages were considered.

At the present time, this committee is meeting weekly or more frequently and it is believed that they will bring to the talking pictures a higher degree of appreciation and patronage in the foreign market than was heretofore enjoyed.

It is in this manner of grappling with problems not ordinarily brought to the attention of the general public that great credit must be given the workers of the two organizations.

O'NEIL IN 'SEVILLE'

Nance O'Neill has been added to the cast of "The Singer of Seville" Ramon Novarro's starring vehicle at M-G-M.

B.B.B. Says:

Get an eyeful of the flax and color in "BAMBINA" and "NEW MOON." Plenty of dash in those shows.

BAGGOT'S COMEBACK

King Baggot, favorite of silent films some years ago, is making a comeback in the talks through a role which he will portray in Universal's "Car of Broadway" scheduled to go into production late this week. William James Craft will direct. Others in the cast are John Wray, in the role, Betty Compton, John Harlan, Wilbur C. Smith, George Byron and Claud Allister.

OPPOSITE FREDERICK

John Halliday has been signed by Warner Brothers to play the leading role opposite Pauline Frederick in "Fame," which is scheduled to go into production in March. John Adolf will direct. Charles Kenyon is writing the scenario.

BARNES AT M-G-M

T. Roy Barnes has been cast for a role in the new Marie Dressler-Polly Moran talking comedy for M-G-M, "Margin Mugs."

'DISRAELI' CHOSEN BEST IN CRITICS' ROLL OF 327 VOTES

The annual poll of critics for their selections for the 10 best pictures of 1929, conducted by the Film Daily, resulted in "Disraeli," a Warner Brothers picture, directed by Alfred E. Green and starring George Arliss, leading the list. It was made from the stage play, in which Arliss starred for many seasons.

The vote was by 327 critics representing 331 newspapers, 40 trade papers and fan publications and three syndicates. The poll was taken in 212 cities and towns in 43 states and the District of Columbia.

When a stage play leading the list, five other stage plays were in the first 10, making a total of six in this department to four written directly for the screen. The first 10 and an honor roll of 55 more, all of which got 10 or more votes, showed the following totals for the various studios:

Paramount	19
M-G-M	12
United Artists	9
Warner Brothers	7
Fox	7
First National	5
Sono-Art	5
R-K-O	2
Universal	1
Pathe	1
Columbia	1

In the first 10 the studios scored as follows:

Warner Brothers	4
Fox	2
R-K-O	2
U. A.	1

The 10 best were:	Votes
"Disraeli"—Alfred E. Green	192
"Broadway Melody"—Harry Beaumont	161
"Madame X"—Lionel Barrymore	163
"Rio Rita"—Luther Reed	161
"The Great Franklin D. Roosevelt"—Roy Del Ruth	138
"Ballad of Drums"—R. Rich-	125
ardson	
"In Old Arizona"—Irving Com-	125
stock	
"The Cockney World"—Raoul	121
Walsh	
"The Last of Mrs. Cheyney"—	110
Franklin J. Zetter	
"Hallelujah"—King Vidor	101
Honor Roll was as follows:	
"The Letter"—	81
"The Lady Lies"—	87
"The Virginian"—	87
"They Had to See Paris"—	83
"The Cocoonists"—	61
"Gentlemen of the Press"—	61
"Trial of Mary Dugan"—	60
"Taming of the Shrew"—	57
"The Boat"—	57
"Alibi"—	56
"Welcome Danger"—	48
"Thunder"—	47
"The Vigilant"—	47
"Dance of Life"—	40
"Coquette"—	38
"Doctor's Sinners"—	37
"Drag"—	35
"Bridge of San Luis Rey"—	34
"Thunder"—	34
"A Woman of Affairs"—	30
"Flight"—	29
"The Last Show"—	29
"Four Feathers"—	27
"Paris Bound"—	26
"Kismet"—	26
"Interference"—	24
"Showman Angel"—	24
"Great Gabbo"—	24
"Sonny Boy"—	22
"Wealthy Men"—	22
"Invocants of Paris"—	22
"The Great Gatsby"—	21
"Fox Movietone Follies of 1929"—	21
"Iron Mask"—	21
"The Great Gatsby"—	21
"Young Nerves"—	19
"Wolf of Wall Street"—	17
"The Great Gatsby"—	17
"Marianne"—	16
"Three Live Ghosts"—	15
"The Great Gatsby"—	15
"Four Devils"—	14
"Canary Murder Case"—	13
"Trial of '98"—	13
"Mysterious Dr. Fu Manchu"—	12
"Alas Jimmy Valentine"—	12
"The Great Gatsby"—	12
"East Company"—	11
"Condemned"—	11
"The Great Gatsby"—	11
"The Barker"—	10
"The Pagan"—	10
"Rainbow Man"—	10

Who is the biggest boob you've met lately?

A carpenter who took his suit to dentist to have his teeth looked after.

TEL-A-PHONE by JAMES MADISON

Hello, Jim Tully.
Hello, James Madison.
What is your favorite proverb?
It is more blessed to give than to receive.

Hello, John Driscoll.
Hello, James Madison.
What is your description of Chicago?
Two shoots for the price of one.

Hello, Wilbur Cushman.
Hello, James Madison.
I see that millionaire Bell has won out with his rock-crushing plant.
After this, the town should be called Santa MONEYca.

Hello, Marie Dressler.
Hello, James Madison.
The other day I was introduced to a gay blade, named Gillette.
Gillette is a good name for a blade.

Hello, Olsen and Johnson.
Hello, James Madison.
Who is the biggest boob you've met lately?
A carpenter who took his suit to dentist to have his teeth looked after.

UNIVERSAL OPENS HOUSE LONG CLOSED

SEATTLE, February 13.—Universal opened its long-closed Beacon Theatre, sound and suburban stand, last Sunday, after installing Western Electric sound, new projection equipment and a complete new oil-burning heating plant. This renovation is looked upon as a gesture by U. officials to make the house a place for some purchase. It is known that the Beacon has been an elephant for years. Former managers of the Beacon look upon the installation of the oil burner as a tough break. Guardians of this house for the past three years under Uncle Carl's wing were forced to stoke their own furnaces, and now the new man gets a break with an oil burner.

FREE LOVE THEME

"Lavender Ladies" is the current offering at the Pasadena Comedian Playhouse. It is a free love theme. In the cast are Leone Shanewise, Margaret Clarke, Ruth Lovell, Sharkey Simpson, Eve Robertson, David Longin, Robert Morikoff, Pauline McLaren and Mrs. James Hawks. "Lavender Ladies" is due to run two weeks, to be followed by "Our American Cousin."

SISTERS IN REVUE

The Dodge Sisters, Beth and Betty, recently signed by M-G-M, will start soon on parts in "The March of Time" revue.

TO MAKE U PICTURE

E. M. Asher has been signed to produce for Universal

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

ATES, Roanoke
BIDMEAD, Harry
COLLINS, Bros.
EDWARDS, Chas. H.
FOY, Bill
GILLETTE, Bobby
McDONALD, E. Jeanne
MURRAY, The Great
PARSONS, Ruth
TAYLOR, Slade (Mike)
TIFFANY, Owen

Hello, Harry Rafi.
Hello, James Madison.
What is your chief production essential?
Good pictures are paramount.

Hello, Arch Heath.
Hello, James Madison.
you look perplexed.
I'm worried as to whether a vegetarian should eat animal crackers.

Hello, Louis B. Mayer.
Hello, James Madison.
What is one of the things you've never seen?
A negro tickled pink.

Hello, D. W. Griffith.
Hello, James Madison.
I understand the Ku Klux Klan have had a march composed in their honor.
I suppose that comes under the head of sheet music.

Hello, Frank Craven.
Hello, James Madison.
What is the difference between roof habitation and a church?
One is pent and the other a repeat house.

15 M. C. S. 25 ACTS ON GUILD PROGRAM

The Sixth Annual Gambo of the Catholic Motion Picture Guild will be held at Philharmonic Auditorium next Wednesday evening, February 19, this year's event for the purpose of raising money for the Guild's relief work in the industry, this year is under the guidance of Johnny Hines, chairman of the Gambo committee, and Hamilton, Ed Dowling, Walter Catlett, James Hall, Eddie Quilan and Alan Hale.

Making up the rest of the program will be Willie Collier, Lew Fields, Marie Dressler, Polly Moran, Stan Laurel and Oliver Hardy, Cliff Edwards, Gus Eddie, Nancy Carroll, Jack Oakie, Robert Armstrong, James Gleason, Robert Woolsey, Bert Wheeler, Charles Farrell, Joseph Wastaf, Polly Walker, J. Harold Murray, Stephen Echlin, Charles King, the Duncan Sisters, Ed Brendel, Sharon Lynn, the Empress of the South, Lewis Althoff, Skeets Gallagher, Robert Francis, Eddie Lambert, Frank Richardson, Marjorie White, Ed Tierney, Whispering Jack Smith, Yvonne Pelletier, Pia D'Orsay, Charles Jones, Jack O'Connell, Catherine Dale Owen.
Kathryn Crawford, Junior Corbin, Perci Scott, Charles Ewing, Eugene Lester, John H. Johnston, Joe E. Brown, a Fanchon & Marco idea, Mousie Roca, Louis Mann, Buddy Rogers and the Biltmore Trio.

The show is set for 8.30 Wednesday evening. Tickets are obtainable at the Philharmonic Auditorium box-office or at the headquarters of the main office, Motion Picture Guild in the Telt building, Hollywood.

BACK FROM VACATION

Lilly Jay Shadur, secretary to H. B. Franklin at the Fox West Coast Theatre, has been on vacation, returned last week from a vacation at Palm Springs.

Thank You.

Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO****KRESS BLDG.**
935 Market St.,
Office Suite 504**'HAILELUJAH' SURPRISES BY
DOING WEEK OF \$28,000 BIZ**

SAN FRANCISCO, Feb. 13.—With Maurice Chevalier as its chief attraction, the fourteenth annual auto show in the Civic Auditorium took a terrific slash into showshop business for the past week, all of the houses dropping down in a noticeable degree. Fox counted on catching a lot of the overflow but did so only at its midnight show Saturday. Total intake for the motor and chassis show was estimated at approximately \$50,000 for the seven days, with most of the draw credited to the star of Paramount's "Love Parade" and "Innocents of Paris," whose week of work set back local auto dealers \$18,000. However, they were in the velvet by Wednesday—four days after opening—and the show took a serious profit.

The surprise of the week came with Metro-Goldwyn-Mayer's negro picture, "Hailelujah," directed by King Vidor. The Southern flicker was frowned upon by most of the critics, who thought it fine chit-chat, but had a tremendous box office. Even Loew's Warfield didn't expect the \$28,000 intake which the film garnered. Another week and then Gerbo talks in "Anna Christie."

Universal took its "Phantom of the Opera," with the "Phantom" of the shelf, added color, music and some talk, and it clicked for a house record at Warfield, grossing \$9,354 for its initial seven days. It's there for the second week, and Tiffan's "Party Girl" follows.

Radio's "Hit the Deck," while almost on a par with "Rio Rita" and "Flight" for boxoffice returns, was somewhat disappointing, though profitable, to the Orpheum. Cash registers showed an approximate intake of \$15,000 for the first week.

The Fox, across the street from the auto show, took it on the chin, with Pathe's "This Thing Called Love," Walt Roesner, m.c., and Fanchon and Marcote's "Over the Top Idea." Took in \$35,000—nor hot, but still okay. Frankie Rinkard, in person, helped. Present show is Ramon Novarro in "Devil May Care" and "Ivories Idea."

Ronald Colman in U. A.'s "Condemned" opened to \$22,500 at Publix's California, and still there while First National's "No, No, Nanette," at the Granada, pulled in \$19,500, and "Burning Up" now in Eighth week of "Love Parade."

CHEVALIER ILL

SAN FRANCISCO, Feb. 13.—Weakened by an attack of influenza brought on by his insistence upon appearing at the local auto show despite his illness, Maurice Chevalier was confined to his hotel this week. The star of Paramount's "Love Parade" and "Innocents of Paris" was the drawing card for last week's annual auto show at a figure of \$18,000. His manager, Thomas A. Hearn, said that Chevalier would soon be well enough to return to Los Angeles.

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SAN FRANCISCOTHE HOME OF ALL THEATRICAL PEOPLE
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SPECIAL RATES TO PROFESSIONALS

JACK WOLFENDEN, Prop. FRANK RATCHFORD, Mgr.

**On The Air
Happenings**

SAN FRANCISCO, Feb. 13.—Saturday night we tuned in on several stations with the announcer designating the period of recording music as request hour. For 60 solid minutes, at various announcements, we listened to "Mrs. Glutz wants I'm a Dreamer, Mr. Jones wants I'm Following You, Miss Doakes wants Love Made a Gypsy Out of Me. We will now play Chant of the Jungle." And we wondered why they called them "request hours."

Don Thompson announces the Silver Slipper Cafe program over KFO, working at the remote control board in the night club.

The Capt. Adams stories on KFRC, from the pen of John Eugene Hasty, the Captain portrayed by Harold Dana, are now in their second year. The fifty-third episode was broadcast last week.

Fair Towners is again a father. The organist and orchestra director of KJO is dad to a baby daughter, Mildred Grace, who joined the Towners family of mother, dad and two other kiddies on Jan. 23.

Oscar Young and Dell Perry are doing a new double-piano act over NBC every Friday afternoon from 3 to 3:30, and from 10 to 10:30 Tuesday mornings.

One of the cleverest bits of music creation we've heard in a long time comes from the pen of Meredith Willson at KFRC. He has written and broadcast on the Blue Monday Jamboogie, his own rhapsodies on men, on women and on babies. And when the packed studio applauds for his work it

**'OH, SUSANNA' IN GOOD FIRST
WEEK DESPITE COMPETITION**

SAN FRANCISCO, Feb. 13.—In the legit field, business was off due to the auto show. Despite this competition "Oh, Susanna" opened nicely at the Curran, clicking the turnstiles to the extent of \$16,000, a neat figure makes plenty of sweet hand organ music.

After an invasion of eastern radio stations Maurice Gursky, tenor, has returned to the Coast where he will remain for some time.

Mickey Gillette, KFRC sax artist, has been selected as a member of the San Francisco Symphony Orchestra, a signal honor. Mickey remains with KFRC as well.

Ellis Fred Rehn, former football player, has joined KPO's staff, to date confining his activities to continuity writing and assistant office man.

Harriett Murton, one of KPO's pioneer songsters, has returned to its studios. During her absence in New York a year and a half ago she was married to Frances Loftus, and returning to KJO, she brought with her a three weeks old daughter.

One of KYA's highlights is George Taylor, who has the Wagner Theatre hour over that station each night. Together with Clem Kennedy he puts over a pleasing collection of tunes that have made him highly popular with the bay district listeners.

Art Fadden is the newest member of KTAB's staff of artists. Walter J. Rudolph, KTAB's program director, is the possessor of three diamond medals awarded him by the Chicago Musical College, the only person to ever receive this medal, the highest award given by the college, for three consecutive years.

**on a long run engagement at the
fox el capitan****san francisco****"the southern song ace"
jimmie barr****49th****consecutive week****as a san francisco enter-
tainer . . . there's a reason****SCENERY BY MARTIN STUDIOS**

HOLLYWOOD, CALIFORNIA

Vaudeville and Preen Presentations

RKO LOS ANGELES

(Reviewed Feb. 6)
Five excellent acts of vaudeville rewarded patrons who visited this downtown vaude and film house during the current week. The former presentation house has been consistently offering a good program insofar as stage fare is concerned. This week's routine exhibits were in high scoring ability and that included everything from the opening to the close. In fact these two were in their respective positions probably the best force and acts that have been viewed in Los Angeles for many a season. Either act can hold it's own in any spot and on any bill.

The "Dance Fables" turn opened and is one of the most sensational, all-around offerings that this reviewer has seen, and that covers a lot of territory, when considering Fanchon and Marco produces a million and one star of this description, here on the coast. Here with the expressed opinion that these acts dance offering surpasses anything we have reviewed to date and that includes Natacha Etelle, Marie and Ted, the feminine portion of this act, with Stuart Farrington, George Spanner and Fred Taggart comprising the trio of males capable performing the gymnastic duties required. There are many thrills connected with this act, and an enthusiastic audience favored the quartet with a heavy measure of response. Dolly O'Brien, however, was no asset to this act and her mediocre part dancing as an entrance delay to the act following could be well eliminated.

Frederick Sylvester closed with an offering titled "The Necessities of the Night." It described exactly the acrobatics indulged in with the help of his three dancing partners. The four present one of the most novel and unique acts on the American stage today. Their acts are performed with finesse and polish and accomplished in the twinkling of an eye. Heavy applause for this one.

Hal Netman in dance spot was another strong applause inducer. In joke tramp character, Netman aroused interest with his pantomimic ability plus the aid of an extraordinary fine voice. Netman had everything his own way and could have stayed longer.

Noemi Ray and the plump girl and good-looking male straight landing in cyclonic fashion. Their burlesque dance ranged a harvest of laughs.

Ruby Norton got her share of returns. Type impersonation offered only two characterizations, namely Lillian Russell and Sophie Tucker. Both good, but the Tucker bit was the best.

Rudy Vallee in "The Vagabond Lover" (R. F. Lee) had the most successful of the night. Maddy Madison and his orchestra tunelessly dispensed the pit music and pleasingly presented the act.

Business capacity with the flicker the draw. **Eddie Meredith.**

FOX SAN FRANCISCO

(Reviewed Feb. 7)

Walt Roemer has a great idea. Instead of taking a stereotype overture and doing it in a straightforward style he is selecting numbers with a background in mind, investing the classics with a bit of the new, incorporating scenic investitures, voice and flash. This week's overture was a fine one and conclusively proves Roemer's rep as a showman by virtue of its uniqueness in style and quality. He has a medley of Indian numbers, both popular and semi-classics, and with the stage in a setting in keeping with the idea and Harry Morton

Fanchon and Marco

Route List of "Ideas"

Following is the Fanchon and Marco, Ideas route schedule, with the opening dates, all of the current month, in parentheses beside the name of the town:

PASADENA (13)
Columbia Theatre
Philo and Charlie
LOS ANGELES (13)
RKO Theatre

THE HARRIS TRIO
Philo and Charlie
RKO Theatre
Paul Whiteman and His Orchestra
SAN DIEGO (13)
Fox Theatre

SACRAMENTO (13)
Bailey & Barnum
Kno, Tohl & Tohl
Arline Lauder and Norman Selby
LONG BEACH (13)
West Coast Theatre
"Eyes" Idea

HOLLYWOOD (13)
Beylman Theatre
"Trees" Idea
Kenney Crier
Kenney Crier
FRESNO (14-16)
Kenney Crier
Kenney Crier

SAN JOSE (17-19)
Dial Sisters
Dial Sisters
Dial Sisters
ALBANY (17-19)
Dial Sisters
Dial Sisters
Dial Sisters

SAN FRANCISCO (17-19)
Harry & Frank Semmes
Stella Royal
Romero Family

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OAKLAND (14)
Fox Oakland
"Ivory" Idea
Betty Lou Webb
Four High Hatters
Goetz and Duffy
SACRAMENTO (13)
Senior Theatre
Edson and Novelle
Louise Manning
Edson and Novelle
Helen Hille

SALEM, ORE. (15)
Edison Theatre
"Dinner" Idea
Ed and Morton Fine
Ed and Morton Fine
Grapley and Violet
Mamuel Lopes

PORTLAND (15)
Broadway Theatre
"International" Idea
Oaksy Boy
Frederick Flores
Billy Carr
Mignon Laird
Stella Royal
Rita Hamilton
Rita Hamilton

ST. LOUIS (15)
Ed Cheney
"Black and Gold" Idea
Four Kenners
Audrey Granger

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MILWAUKEE (13)
Wichita Theatre
"Ideas in Dress"
Bern & Lawrence
Doris Wier

BUFFALO, N. Y. (13)
Buffalo Theatre
"Ideas in Dress"
Bern & Lawrence
Doris Wier

DETROIT, MICH. (13)
Flat Foot
"Parade" Idea
Frank Spector
Helen Padon

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Helen Padon

Man Sunshine" in a voice that's not very hot. The Bailey part of this team was eliminated after this week. Richard Wally, billiard ball juggler, came in and tossed the ensemble around, working in with the comedy routine and won a good hand. Arlene Langan and Norman Selby, dancing team, also worked into the mélange. Selby later doing a single air dance that registered.

George, the quiet band specialty was "A Quiet Evening At Home With the Radio," the band behind the scrim and George out front with a radio set. He tunned into a hysterical session of static and mixed up programs, the band boys impersonating radio artists, spotlighted behind the scrim. The gags were good and the crowd ate it up. Mary Lou followed, selling her personality through a negro girl make-up, singing "The Sun Is Shining On Me" and stepping a couple of choruses. Encored, she pulled off her wig and stepped an

To the tune of "At Sundown" the ensemble came in in new sunset costumes for a smartly stepped routine. Then everybody on stage. Selby team in a waltz number that showed them off as a handsome ensemble. The last number was a pleasing change from the eternal adagio.

Ray Brown, Ben Silk, preaching a sermon from the phone book. Smart lines sold this act for a lot of money. The ensemble followed in a drum-major routine, waving maces in not very complicated "maces," but o. k. Arlene Langan came back to her long-legged dance and standing still and won a hand before she finished. Then everybody on stage to the finale, closing a bright act.

The screen offering was Fox's "The Cockeyed World." F. Y.

FOX EL CAPITAN SAN FRANCISCO

(Reviewed Feb. 7)

Hollywood's heavily upholstered cantine, Babe London, was featured in this week's stage show drawing heavy lobby and marquee billing for her appearance. As her act, then everybody on stage. Selby team in a waltz number that showed them off as a handsome ensemble. The last number was a pleasing change from the eternal adagio.

The show teed off with the 16 girls protesting to Brown for lack of credit given them for their work, and then going into a song, "The Chorus," followed by stepping.

Then Suz Mez, hoover, who imitated his own chances by coming on with one of the 16 girls. You don't like me you don't know what's good" personalities. Kid Karamer and will do a better if he'll get over that fault.

George, stepping out of the act. The Far niente tune reminiscent of Fifi O'Drory, and clicked. Putting it up to the customers. Brower and the band played a medley of tunes from "Sunnyside Up," grabbing off three red hot encores for their efforts.

The girls in a dance, Hoosier boy, then Babe London and next Brown. The girls trotted and they probably was the sorriest musical offering ever done on a local stage show. The gang was the occasion of an insane asylum and as somebody once said "You don't have to be nuts to do it, but it helps." The Mission gang then in, and were anxious to keep going for even longer than a

George Heid, singing in a nice voice, next, and his song segued into a pirate routine. Then the girls, which in turn led into introduction of the Four Randalls, three fellows and a girl who had played the customers applaud heavily with their plain and fancy body. Metro's work in a classy adagio offering.

Mel Hertz at the organ. The picture was Universal's "Broadway" and big capacity.

MANCHESTER THEATRE LOS ANGELES

(Reviewed Feb. 10)

The "Sunshine Idea" is one which dazzles with its opening flash, ensemble and orchestra all on in golden sunshine-colored costumes. Music for it was "The World Is Waiting For the Sunrise." Boiled down because of a long feature picture, it sizzled with speed. Ensemble of 24 girls moved through a routine of bouncing balls while Dave Barnum, of Barnum and Bailey, megaphoned "Old

picture, "Hallelujah," with all the boys in tan makeups. Number was too long, and makeup too light. But Selby plays a merry fiddle, and the customers like it.

Billy Weir, a well built girl of about 18, sang, danced and played a saxophone. Her best is her dancing, and she should do all of it. Singing should be curtailed, and with some more work, they should have a real presentation offering.

Three Firehairs last seen at the Orpheum, never miss with their sensational perch work. The boys closed the show and received the biggest hand of the evening.

Woody.

IN DANIELS FILM

Betty Pierce, who appeared recently with Franklin Pangborn in the floor, "Rear Car," at the Vine Street Theatre, has been signed to make "Sunshine" for Radio Pictures. Miss Pierce's big break was as the original Tondelayo in "White Cargo" in New York. "Smooth as Satin" is from Bayard Vellers' stage play. The Chatterbox, and will be directed by George Archambaud, with Ben Lyon opposite the star.

BOYCE-SMITH BACK

J. Boyce-Smith, vice-president and treasurer of Inspiration Pictures, has returned from several months in New York with plans for a good program for Inspiration. Among other pictures several of Harold Bell Wright's books will be filmed. Sol Lesser, general manager of the company, has held the right to the books for several years.

DIRECTOR HERE

Hassard Storr, stage director, has arrived in Hollywood under contract to Fox and is readying for production of "The London Revue" which Beatrice Lillie will be featured.

WITH INSPIRATION

Harry Wilson, who left the publicity department of United Artists recently, has taken the position of publicity director for Inspiration Pictures.

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Circus Review

SHRINE CIRCUS LOS ANGELES

(Reviewed Feb. 12)
Acts from Ringling, Hagenback and Al. G. Barnes' circuses make up a bill opened with a flash act of swinging ladders, illuminated with colored lights, and a girl going through ponds on each; closing with the Flying Forcs in their standard high trapeze act, and a last act winning a fair hand.

In between came Tony Pina and his walking ladder; Hart Brothers, Three Jocks, Schaller Trio, Kitchens, Three Comiques and McAffee and Phillips, comedy acrobats; Ariel Christensons, Vera Patt and Frank Zerado, trapeze acts; Lita Hewitt in loop-the-loop; Barnes Elephants (3), Klinkhart Midgets; Vera Patt doubling with Marie Sweeney on the webs, Caroline Hoidgen in her clown swing; Havemann in his cat act, familiar in vaude; Pina and McKenne families, tumbling, and the Rooneys, comedy riders.

Business for Sunday matinee was about half capacity, with tickets pushed by the Shrine members, profits for charity. Show closes Sunday night, February 9. Music was furnished by the Ben Laitsky Circus Band, under Charles Roderick. The customers were steered through a side show section, main performance being given on the huge stage of the Shrine Auditorium. A dozen or so clowns filled in during prop changes. Off-season lethargy was evident.

Yates.

DROP CHARGE

The charge against W. E. Wagner for operating a movie school without a license was removed from the court's calendar as Wagner is expected to appear as a state's witness against U. M. Dailey and V. M. Barnett, who are charged with 11 counts of grand theft in connection with their alleged film school activities.

VISITING HOLLYWOOD

I. G. Schurmann, chief of the Witton-Brookfield-Tiffany organization, which handles Tiffany Productions in France, is a visitor in Hollywood.

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TIFFANY RUMORED IN FIELD TO BUY

Following the story printed in Inside Facts last week, the effect that Equitable pictures are negotiating for the Tec-Art Studio comes the report that Tiffany also is seeking to acquire this property. Insofar as Tiffany represents the Allied States plan of releasing while Equitable are connected with the Motion Picture Congress of America, rivals for the business of the independent exhibitors, it is expected that some interesting bidding will result.

For many years Tec-Art has been the hot spot for producing independent pictures and it was not until the talking pictures brought the index to a cessation of activities that intensive production at this studio slackened up. It is one of the most thoroughly equipped studios in the industry, having all of the modern facilities including RCA filmtrack recording equipment and Harris disc recording device available.

Two Stages
There are two sound stages, one stage capable of handling any sized set and ample grounds suitable for street scenes or any outdoor location. There are over a hundred offices and other conveniences for numerous producers. Tiffany with its Allied States arrangement has undertaken a large program with which to supply the 2000 or so franchise holders and will have the aid of several independent producers in providing the material for their undertaking. Studio facilities at the Tiffany Studio are rather limited to permit of the expansion necessary to take care of the other producers. Tec-Art would be a valuable acquisition to them at this time.

On the other hand, Equitable plans to release through the Motion Picture Congress one feature a week beginning around May 1. It is their plan to finance independent producers whose past records have shown that they possess the ability to make high-class pictures.

Anticipate 6000 Houses
It is expected that by the middle of the year, the Congress will have signed around 6000 theatres to their chain. The distribution plan of the Congress is an adaptation of the old Imperial Picture plan made suitable to modern requirements.

Her Fan, But Scared to Ask For a Picture

Broadcasters vie with picture stars in quantity, each variety of fan mail. Jackie Adams, a popular pianist and singer of KFI, has a persistent woman whom she has never seen but hears from by mail regularly. In the latest episode from him the following choice passages occur:

"If what Big Brother Don stipulated today concerning your description of you, and saying you were big and fat, I could hardly imagine a voice such as yours being attached to a fat lady. I am afraid to ask for a photograph of you for fear it might shatter the illusion I have built. . . . Please laugh me up to boot your own laugh." And so on, far into the stationery supply.

It is in many respects, similar to the original First National plan that was considered eminently successful while it was in vogue.

The idea is briefly to make pictures for a flat sum and sell for a flat profit. The producer knows in advance what profit he is to receive for his product and the exhibitor is assured against overcharge as his cost is based on percentage of his actual business, so that even a run of bad weather would not cut into his profits.

Minimum Guarantee
A small minimum guarantee is exacted of the franchise holders which is based upon his business of the past year. The Congress does not share in the profits, the officials being selected from among the exhibitors and producers.

BEERY'S RECONCILED

Noah Beery and his wife Marguerite have kissed and made up. After living separately for almost two years they have agreed to bury their differences and start anew. The Beerys have been married for almost 20 years.

BOOK TWO MORE

Two more theatres in Oklahoma have arranged to play Fanchon and Marco Ideas. They are the Orpheum at Oklahoma City, starting February 24, with "Watermelon Blues" Ideas, and Coleman Theatre in Miami, Oklahoma City, which is a four-day date, playing the Ideas Monday to Thursday, with Miami playing them two days, Wednesday and Thursday.

IN FOX CAST

Cast for Fox's "In Love With Love," with Hamilton MacFadden directing, includes Regis Toomey, Kenneth MacKenna, Joan Bennett, Lumsden Hare and Sharon Lynn in featured roles.

IN TIFFANY SHORT

Evelyn Pierce, Jack Mower, Pietro Gallante and Tamara Shavrova are in the cast of the current Tiffany Color-Symphony, a short feature directed by Aubrey Scotto.

LOVE SUES TIFFANY

Montague Love has brought suit against Tiffany for \$1625, which he claims is due him on two written contracts.

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'STAGE PLAYS NOT GOOD FOR PICTURES'

Hollywood must supply its own stories for the talking screen and not depend on outside sources for material, in the opinion of James A. Creelman, Jr., Radio Pictures' writer, who has just returned from New York after a vacation of several weeks.

Creelman, whose latest effort is "The Vagabond Lover," starring Rudy Vallee, is convinced talking pictures are definitely crowding out legitimate productions and limiting successful stage plays to a few of the highest calibre.

"None of the purchasable current stage productions on Broadway are suitable for adaptation to the screen," Creelman declares. "Apparently there are none in the offing."

"It is this condition which leads me to believe that the studios and their writers must create their own stories in the future."

CHANEY TO TALK

Under terms of a new five-year contract just signed by Lon Chaney with Mc-G-M, Chaney will do talkies. Heretofore he has been consistent in declining to talk, and it remains to be seen whether the new decision is a wise one.

Doings of The Duffys

Henry Duffy announces a very interesting line-up of plays and players for early appearance here. Frank Craven has left New York and is en route to the coast. He opens at the Hollywood Playhouse in two weeks in "Salt Water" his most recent eastern hit. He will have Gay Seabrook prominent in his support.

Percy Pollock has also been signed and is on his way here from Florida. His vehicle will be "Broken Dishes." This will be Pollock's first appearance here since "Lonesome." He will open at the DuWinn, Oakland, before coming south.

Leo Carrillo will also open shortly in "Mr. Antonio," in one of the northern theatres.

Charlotte Greenwood, who is at present on the road under the Duffy banner opens at the Eranger theatre, Chicago, on April 20 with Kansas City, St. Louis, St. Joseph and Denver to follow. Nellie Revelle is in advance.

SIGN DANCER

Fanchon and Marco have signed Lucille Page, now at the Chinese Theatre, with all managerial rights for a term of five years, and has plans under way for starring her either as a feature of one of their "Ideas" or by playing her as an outright single attraction.

PATRICK and MARSH

(AGENTS)

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Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

In the realm of dance music nothing is more important than tempo. Beneath the melody and the orchestral effect the rhythm must pulsate . . . steady and definite . . . like the throb of hearts. The solo must reflect the tempo. If a measure or two is tacit the count must be exact and in the ensemble it becomes marked with emphasized crescendo.

One is inclined to believe that musicians who deal exclusively with rhythm would have an established tempo for their Song of Life. It might be expected that beneath the trials and tribulations, the joys and sorrows of everyday existence there would beat a steady pulsation that would carry them unerringly from the introduction to the conclusion. But the contrary is true. Musicians appear to lack all sense of rhythm in the Dance of Life.

The pattern of the fox-trot and the waltz is of definite mood. It is standardized . . . like America. One rhythm than permits of limited variation. It conforms completely to the requirements of those who lived with it. They could not understand a sudden change of tempo. . . . But the musician is a gypsy. . . .

There are times when life is a dirge . . . a slow, monotonous pulsation that seems endless. Then, acceleration . . . the tempo changes. Melody Moonlight . . . Spring and romance . . . A love song beneath the stars . . . Exhilaration . . . furious rhythm . . . Sudden silence. A symphony of Grief and dire trails away in sad overtones into eternity. . . .

Brother Gillette, President of A. F. and M. 47, has inaugurated a great idea under the name of the Union Labor Benefit League. While I have not received full information regarding the League the broad outlines are suggestive of humanitarianism and cooperative protection. The members of Local 47, through the Union Labor Benefit League can secure medical, dental and hospital protection at the cost of one dollar per month, not only for themselves but for their families as well. Thus, another economic monster is passing to the obscurity of the sabre-tooth and the dodo. . . .

C. Sharpe Minor is scheduled to leave the San Diego Fox West Coast Theatre and take over the console at Loew's Warfield in San Francisco. . . .

Lou Miller and his orchestra are entertaining the sea-going fans on board the S. S. Dorothy Alexander on its bi-monthly cruises from San Francisco to Old Mexico. . . .

ico. Miller and the boys played last summer at Tahoe Tavern at Lake Tahoe and recently at the Apollo Cafe in San Francisco. . . .

Eddy Janis, formerly with Harms, is now in charge of the West Coast offices of the Famous Music Corporation up in the Majestic Theatre Building. Joe Bishop is assisting Eddy plug the firm's big ones, "Dream Lover," "My Sweetest Than Sweet" and "My Love Parade." . . .

Oh, yes—"Watching My Dreams Go By" is a real number. I like it. And I don't know who published it or wrote it. . . .

Which reminds me that I wrote several months ago that "Love Me" was a great ballad. For a while it looked like no one was going to agree with me. Last Sunday a certain orchestra at a certain radio station received nine requests for it in a half an hour. . . .

Hollywood Road has again come to life as a dance center where the acquisition of Jack Dunn and his orchestra. The boys have gradually built up the business to where the ballroom is now on a paying basis. Included in the personnel are Buddy Johnson, drums and vibraphone, Ben Creitz, saxophone and string bass, Eddie Lippper, banjo and voice, "Pat" Brown, sax, violin and voice, "Friday" Leitner, sax violin, trumpet, mellophone and voice, Jack Harding, sax and violin. Art Most, trombone and trumpet, Kenneth Baird, sax and mellophone and Jack Dunn, piano and director. . . .

RAPEE W. B. CHIEF

Erno Rapee has assumed the post of musical director-in-chief at Warner Brothers. Rapee was the first conductor of symphony orchestras at the Capitol and Roxy theatres in New York, and for some time conducted an 85-piece orchestra at the UFA Theatre in Berlin. . . .

ON M-G-M CONTRACT

Austin "Skin" Young, eccentric singer, has been put under contract by M-G-M. His first appearance will be in the new M-G-M revue "Skin" Young was with Paul Whiteman's band for four seasons. Previously he led seven seasons with the Mason-Dixon band. . . .

DANIELS IN S. F.

SAN FRANCISCO, Feb. 13.—Charles Daniels, head of Villa Moret, music publishers, was here this week for the first time in several months in connection with a directors' meeting. . . .

BEST WISHES TO

MUSIC CORPORATION OF AMERICA
ON THE OPENING OF THEIR LOS ANGELES OFFICE

Song Leaders

LOS ANGELES

There was no decided change in the song leaders during the past week, with Robb's "Chant of the Jungle" continuing to lead the list. Santly Brothers have two new numbers on the market that look very promising. Although they do not appear in the ten best this week, they are selling very rapidly around town. "Singing a Vagabond Song," the theme from United Artists' latest release, "Puttin' On the Ritz," starring Harry Richman and "Besides An Open Fireplace" are two. . . .

Ten best were as follows:

1. "Chant of the Jungle"—Robb.
2. "Should I?"—Robbins.
3. "To Be Forgotten"—Berlin.
4. "That Wonderful Something Called Love"—Robbins.
5. "A Year From Today"—Robbins.
6. "Your Fate Is In My Hands"—Santly Bros.
7. "Dream Lover"—Harms.
8. "Love Parade"—Victor.
9. "I'm Following You"—Berlin.
10. "A Little Kiss Each Morning"—Harms.

Recordings

1. "Chant of the Jungle"—All recordings.
2. "Should I?"—Paul Whiteman (Columbia).
3. "I'm Following You"—Paul Spect (Columbia).
4. "A Little Kiss Each Morning"—Eddie Lang (Victor).
5. "That Wonderful Something Called Love"—Roy Ingraham (Brunswick).
6. "Singing In the Bath tub"—Ben Bernie (Brunswick).
7. "A Year From Today"—All recordings.
8. "Your Fate Is In My Hands"—Paul Whiteman (Columbia).
9. "What Do I Care"—All recordings.
10. "Dream Lover"—All recordings.

SAN FRANCISCO

Although music sales have dropped considerably as the result of bootleg sales of some copies on the streets of San Francisco, business is again on the upward climb. Leaders in the field are:

1. "Aren't We All"—De Sylva, Brown and Henderson.
2. "Talking Picture of You"—De Sylva, Brown and Henderson.
3. "Chant of the Jungle"—Robb.
4. "Should I?"—Robbins.
5. "When the Sun Goes Down"—Lloyd Campbell.
6. "Can't We Be Friends"—Harms.
7. "That Wonderful Something"—Robbins.
8. "Love Made a Gypsy Out of Me"—Leo Felat.
9. "Springtime in the Rockies"—Villa Moret.
10. "I Miss You"—American Music.

CURRAN ORCHESTRA

SAN FRANCISCO, Feb. 13.—Robert Schmidt has been awarded the orchestra contract at Belasco and Curran's Curran Theatre, following Ferdinand Stark. Eugene Heymes, formerly first violinist at the Alcazar, will be conductor of the new Curran organization. . . .

DIVIDING WEEK

SAN FRANCISCO, Feb. 13.—With Frank Hipley's orchestra after an extended run, the dance spot now has Sam Catalano's band in for five nights a week and Roland O'Farrell in for two. . . .

HICKMAN'S ESTATE

SAN FRANCISCO, Feb. 13.—An estate valued at \$125,000 was left by the late Art Hickman, veteran band leader, according to his will filed this week. According to terms, his mother receives the bulk of the estate after a \$20,000 bequest to his sister, Pearl Hickman, local dance teacher. . . .

COMEDIAN NUMBER

Villa Moret, in their new quarters in W. B. Hollywood building, are preparing a new number entitled "Laurel and Hardy." . . .

DOES "BUGS" ROLE

Jack Wise has just concluded the part of "Bugs" in "Jail Break" at First National. Mervin LeRoy directed. . . .

VIC MEYERS IS SIGNED BY MUSIC CORPORATION

Vic Meyers has signed a contract with the Music Corporation of America, whereunder the organization will represent Meyers for all his tours and permanent engagements. Prior to Meyers' signing, the M. C. also signed Anson Weeks, the first of the west coast bands to be placed under contract by the newly-established M. C. A. offices in Los Angeles. . . .

ORGAN STUNT IS A HEAVY CLICKER

SEATTLE, Feb. 13.—Local audiences are getting a peep the cleverest organ ever pulled the scene parts this week as Henri Le Bel, organist at the New Fox, introduces his twin baby consoles. The midget organs are used in conjunction with the master console. The babes present a flashy appearance on the stage, being decorated with intricate black and silver, and from a mechanical standpoint, present a unique yarn. . . .

The double consoles are equipped with standard pedals and keyboards of two manuals each. Each instrument is operated entirely independent of the other and independent of the big console. Both toys carry their own jangling boards. On one of the small instruments is an attachment for lifting out the entire keyboard to which is attached a 150-foot cable. The gag on this is to carry the keyboard out into the audience where patrons, at their will, may sense the thrill of playing and manipulating the giant mechanism of the organ. It is planned to use this stunt during the very near future. . . .

The opening week finds Lorain Le Bel and Iris seated at the double consoles and Henri Le Bel at the large console. It's a great gag and clicks gloriously. . . .

C. M. "Sandy" Balcom was the father and builder of Le Bel's two midget consoles. It's a great piece of ingenuity and the result of much planning and many nights of labor on the part of Balcom. The installation of the two midgets gives the Fox the distinction of having the only three organs played at one time anywhere outside of the Roxy Theatre, New York City. . . .

GIRLS WRITE NUMBER

Dorothy Messick and Ramona Romines, at the music counter at Newberry's store here, have written a tune called "Who's Who" being published by the Gene Johnston Music Company, with the girls working all angles to get the tune placed with some coming picture. Miss Messick wrote the music while Miss Romines added the lyrics. . . .

WITH HARMS

Art Mellinger, who came out here to represent Piantodosi, jumped to Harms when the former was merged with Kemicks. Harms are opening a new suite of offices in the W. B. Hollywood building, with Mellinger in charge. . . .

RECORDED "CAZAR"

Everett Houshield has just finished recording all the music for Universal's picture, "Cazar of Broadway," also broadcasts daily over KFWB. . . .

RUMOR KAUFMAN TO BE 5TH AVE. M. C.

PORTLAND, Ore., Feb. 13.—Sam Jack Kaufman, m. c. at the Fox-Bigelow theatre, has been first in Eddie Peabody this week when Peabody comes into the house for a one or two-week stay as guest m. c. Kaufman has this town tied up in a knot, and clicks heavy with both the fems and the boys. Kaufman has been in the spot nine months, a record for any local m. c. Kaufman, before signing with Marco, made several tours over the Oregon circuit with Roscoe Allen's band and later, under his own presentation unit. It was while on such a tour that Marco discovered Kaufman in New York where the m. c. had a flashy act at the time at the Academy in New York. Rumors the Kaufman in with the vacant spot at Fox's Fifth Avenue in Seattle, left by the transfer of Owen Sweetser to the Fox there. Seattle is thought to be a natural for Kaufman where, with the larger population and the greater show-mindedness of the populace, would afford him greater outlets for his many capabilities. It is rumored that Kaufman may follow Jackie Soudera, who goes into Seattle's Fox theatre on February 27, on a limited stay. Soudera comes down to Seattle after 33 months at the Strand Theatre, Vancouver, B. C. . . .

FEATURE CAMPBELL TUNES

SAN FRANCISCO, Feb. 13.—On its Tin Pan Alley hour KPO has again featured the Lloyd Haslam tunes sending them over the NBC Coast network. The same hour will be repeated next week with the new tunes of the hour were "When the Sun Goes Down," "Blue Lover," "Walkin' Around In a Dream" and "I Love You" Dobbie, Campbell, Larry Yoell, Chuck Thode and Jack Dean presented the program. . . .

AT STANFORD THEATRE

SAN FRANCISCO, Feb. 13.—C. L. Green has the orchestra at the Stanford Theatre, Palo Alto, Arkush house that draws the majority of its trade from the nearby Stanford students. . . .

TO PLAY CHAIN

CHICAGO.—Hughie Barrett and His Columbia Recording Orchestra, a Music Corporation of America unit, recently featured at the Brown Hotel, Louisville, has been contracted for an extended run at the various hotels of the Smoother Hotel Chain. . . .

HAVE FOX NIGHT

SAN FRANCISCO, Feb. 13.—Jesse Stafford and his band celebrated Fox Theatre night at the Palace Hotel Friday with a carnival night during which numbers were featured. "Drade Lay Care," currently at the Fox, were featured. "Charming," "If I He Careless," "Shepherd's Serenade," all Robbins tunes, were spotlighted. . . .

STORE FOR SALE

SAN FRANCISCO, Feb. 13.—Local Board Theatre has been over Hanson's Music store on Powell street and are offering it for sale. . . .

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PEABODY LEAVING, Souders to Open at Fifth Avenue

Seattle, Feb. 13.—After four successful weeks at Fox's Fifth Avenue here, where he officiated as m. c., Eddie Peabody goes to the Broadway Theatre in Portland where he is penciled in for one, and not more than two, week stand. Eddie, while not under contract to Marco, is being moved around by the impresario in an effort to boost the gross at several of the coast spots. To date, Eddie has been of some value to Fifth Avenue here, but it is generally believed that this continuous shifting will continue as long as the diminutive banjoist pulls in the checks.

Jack Souders, local lad who has been officiating as m. c. for Canadian interests in the Strand, Vancouver, for the past 33 months, comes into the Fifth Avenue here for a limited run on February 27. The Strand has eliminated F. & M. units in order to place a huge 22-piece stage orchestra in opposition to the flash 22-piece band housed at the Capitol, opposition house in Vancouver.

The interim between Souders' opening here and Peabody's closing will find the Fifth Avenue without an m. c. This has happened twice before—the first time during the week elapsing between George Lipschultz's closing and Ollie Wallace's opening in 1927 and the second last fall between the regimes of Max Bradford and Owen Sweeten. Karl Horne, likeable concert master of the band, handled the shows on these occasions, as he is expected to do this time. The coming week, though, will find him being assisted by Pat Mall, feature performer with the "Hot Dominos" Idea, the current F. & M. show.

CHICAGO.—Jimmy Green and His Orchestra, well known to Chicago and radio fans through his broadcasting over Station WBBM, has been contracted for the Coconut Grove here, an exclusive cafe on the South Side. The orchestra will broadcast now over Station WMAQ.

STRAUSS FOR KPWB

KPWB has hopes of putting Oscar Strauss on the air soon. The famous Viennese composer is here to fulfill a contract with Warner Bros., as most people know by this time.

U. BUYS FOR AIR

Universal, when buying stories for the screen, now includes radio television broadcast rights in its purchase contract.

Neill Larson, organist and pianist over KJW, is now in his fourth year at this station. June Parker, known as "the girl in blue," receives an average of 100 fan letter weekly, as does Jackie Archer at KFPL.

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SOLO ORGANIST
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INDEFINITE

BROADCASTERS, GET THIS ONE
"BONITA" FOX TROT
KARAN DUNN, Publisher

PETER PAUL LYONS
AND HIS CONCERT ORCHESTRA
LOEW'S WARFIELD SAN FRANCISCO

Organ Reviews

BOB HAMILTON
ORPHEUM THEATRE
LOS ANGELES
(Reviewed Feb. 9)

There could have been much stronger competition on the current Orpheum bill and still Bob Hamilton at the console of the Wuritzer would have wrapped up top honors. As it was, with a week feature, "No No, Nanette," a Columbia "Silly Symphony," which is a very repetitious short; a not unappealing new record, and one other bright spot in a good Sport-light, but Hamilton so far walked away with the award for the best part of the evening's entertainment that there was not even a good runner-up. Favorable word-of-mouth on the current offering will bring 99 per cent to the organ recital, the rest of the bill won't get heard.

The organ number, holding down the spotlight for 16 minutes, was entitled "The Organ Speaks," and was as nifty a popular-appeal organ offering as this reviewer has ever heard. Opening portion was a self-introduction of the organ, with various phrases of greeting put over by the vox humans. Following smoothly was a bit of the organ's history, first being an imitation of that in Plymouth Rock Church in Pilgrim days; a follow-up with the hand-organ; a raising of dignity by being installed in Cathedrals; a note on its first theatrical appearance in San Francisco, and so on down to the present imminence of this instrument as a medium of entertainment. The bit of history was put over niftily by a combination of organ playing and screen explanations.

At this point any lingering doubt as to the popularity Hamilton already has won with Orpheum patrons was removed. Announcement on the screen was that Bob Hamilton would give his interpretation of a parade coming down the street. At the sight of Hamilton's name the house went into loud and spontaneous applause which well showed how the audiences rate him.

The following review was one of those things which just naturally hit the bull's-eye for audience appeal. Opening with a fine-and-drum corps in the distance, Hamilton brought the sound parade nearer and nearer, and when it came very near, out broke the band into "Marching Through Georgia." It was all there, the sounding of the cove's whistles to stop traffic, the shouts of the spectators, and the swaggar of the band as it passed in review, gradually fading into the distance and ending on drum taps. The legend of the instrument had the people rising out of their seats to see how it was done during the playing, and when it was over, Hamilton was given a tremendous hand. Not only this but, judging from the conversation around this reviewer, just how the number was accomplished in all its details was a subject of discussion for many minutes.

Hamilton doesn't yield second place to any of them in the mastery of the organ, and, combining this talent with ideas full

of audience appeal, he is a big drawing card for any house.
F. A. H.

RON AND DON
PORTLAND THEATRE
PORTLAND
(Reviewed Feb. 7)

After 34 months as featured organists at the Public house in Seattle, these two opened their local stay with a huge ballyhoo campaign.

The lads chose a medley featuring with "How Do You Do, Everybody, How Do You Do" as they came up on the console. They segued into "St. Louis Blues," which was rendered with the vox, horns and this featured heavy in nice combinations. After nice applause, the boys went into "My Fate is in Your Hands," a pretty ballad featured some outstanding string and xylophone work. During the playing of this number, they unfurled a line of snappy chatter on the screen.

The turn is closed with "The Anvil Chorus" from Verdi's "Il Travatore." Ron beats an anvil charged with electricity from

which sparks emit, lending a flash to this colorful tune. A lot of volume that literally shakes the rafters brings this number to a close.

Ron and Don look good for a healthy run here.
Frag.

GAYLORD CARTER
UNITED ARTISTS THEATRE
LOS ANGELES
(Reviewed Jan. 30)

Entering his third week as a featured organist, Gaylord Carter offered a collection of Victor Herbert favorites, introducing the Richard Crook's record of "Sweet Mystery of Life" for the vocal spot. Carter's slick handling of the organ's resources is making him more popular with his audiences at the staff of KEJ. His spoken introductions reveal a voice of convincing calibre, with showmanship qualities.

Woody.

COACH RESIGNS

Will Garroway has resigned from the staff of KEJ. He has been vocal coach there for some time.

ON SENATORS' TRIP

Harry Ruby, of the team of Kalm and Ruby, has left for Washington to take the training trip with the Washington American League baseball players. Ruby is his seventh trip with the Senators. He recently concluded work on RKO's "Radio Revels."

OPENS AT BALLROOM

SAN FRANCISCO, Feb. 13.—John Wolchan opened this week at El Patio Ballroom, succeeding Walter Krausgrill's orchestra, a move that was made in accordance with Wolchan's contract signed immediately after Krausgrill went into the dance spot.

NEW CALIF. ORGANIST

SAN FRANCISCO, Feb. 13.—Louis Flint has succeeded Grace Rickards as organist at Publix's California. Flint, for a time at the Granada, has just earned the Bachelor of Music degree at the College of the Pacific.



TEX HOWARD AND HIS ORCHESTRA

Now Syncopating Nightly—Trianon Ballroom, Seattle
RHYTHM THAT PLEASES! PERSONALITY WITH PEP!

Legitimate Theatre Reviews

WILBUR CUSHMAN'S OWN REVUE STRAND THEATRE LONG BEACH (Reviewed Feb. 9)

For the final week of his limited engagement at this house Wilbur Cushman picked a logical for speed and laughter in "Sweethearts Again," a comedy pantomime about the divorce question by Margaret Eckhard. The beauties went for this one plenty forte. The plot evolved around a quarrelling old couple who are tricked into believing they have been divorced on the eve of their fiftieth wedding anniversary as a cure-all for their continual bickering. It was packed with laughs and clever situations which, together with the flashy musical interpolations, gave the Cushman company an opportunity to display their wares to best advantage.

Randy Winner, as the old coger, guarded the comedy honors with a perfect character delineation and an excellent judgment of comedy values. He has a style all his own and takes advantage of every opportunity to build his role to conform to the character without recourse to familiar horse-play and mugging. Madeline Matthews made an excellent job as his wife and added to the fun in putting across the various situations for a maximum of real trouper style. Her rendition of "One Night of Happiness" was one of the highlights of the musical offerings.

Wilbur Cushman as the son-in-law, Ray Parsons as the lawyer and Ray Angwin as the brother, added to the hilarity with highly credible performances of their respective roles. The lighter vein of comedy was in the capable hands of Dale Jackson as the boy friend and Gertrude Reed as the sister. The ensemble included Maurine Sullivan, Vera Ogden, Vera Lloyd, Maurice Sullivan, DeSano, Kathryn Wilson, Jocelyn Wion, Dorothy Lee, Grace Sullivan, Mabel Francis, Marjorie Walker, Lillie Jolly, Carmen McCann and Lucille Van Dorn.

All musical interpolations, arranged and directed by Al N. Berube, were splendidly mounted as to scenery and costumes while the dancing specialties, staged by Ann Hart, bore the stamp of originality and met with well-earned approval. Worth a special mention were the solo dances of Dorothy Lee, Kathryn Wion and Gertrude Reed. The orchestra, under the direction of Al N. Berube, took good care of the musical end of the program.

'OH, SUSANNA' CURRAN SAN FRANCISCO (Reviewed Feb. 4)

San Francisco already has taken to "Oh, Susanna." If for no reason other than the fact that the local stage shows this Franklyn Warner production, directed by George Rooster, it is a profitable run at the Curran. While it has its deficiencies there is much to recommend it, particularly the striking vocal ensemble numbers and the well balanced performances

turned in by the majority of the cast, pleasing music and excellent settings.

Story of the play, as written by Bernard McConville, already has been narrated in a previous review of the show when it was presented at the Los Angeles. Since then, however, the production undoubtedly has been ironed out considerably for at the present time it flows in an even, uninterrupted course. If there is an outstanding performance, it is that of Wallace McDonald, who as the Spanish Don Jose, measured up adequately to all demands of the part, handling his lines and songs with ease and assurance. The title role of "Susanna" is played by Stella Seager who displays a pleasing voice and personality in her efforts.

Richard Powell plays the judge, taking the part in an airy style that is above the average. As the Chinese, George Harris displayed much versatility of makeup and dialect that excited applause for Grace, we understand, is the daughter of Miss La Verne. She has inherited a considerable amount of her mother's talent. She was sweet, demure and repressed her emotions most cleverly. The part had every tendency to induce a yawn, but she overcame this in instance did Miss Treon offend.

James Page, in the role of a lawyer, also gave a very good performance. He looked the part and played him in a businesslike manner, but his heroics nor attempts at bluster even though many situations might have warranted a less experienced actor to rant.

Joseph Buckley played a mountain parson with just a touch of broadness which was permissible as the comedy relief. Ferdinand Rodriguez gave a fine account of the stranger and while the play was not large he played it for the utmost of effect. James Lee also

gave a very good performance. The staging was very well done, showing the polish of years of experience with the play and the highest effects were obtained particularly in clever lighting. The set was faultless by Miss La Verne and was faultless.

**'SUN-UP'
VINE STREET THEATRE
HOLLYWOOD**

This epic of the Carolina mountains by Lula Vollmer is more of a character study than it is a play, but it is for Lucille La Verne what "Rip Van Winkle" was for Joseph Jefferson.

Perhaps no woman has ever reached the heights of this type of characterization that Miss La Verne attains as the Widow Cate and we dare say that no actress has failed to perfect a character to the degree of excellence shown in this performance.

With perhaps as few lines as anyone in the cast, Miss La Verne has developed the art of making her silence felt. The dramatic pause in her hand can be held longer than is usual with gripping effect. Her voice has the resonant quality of a metal and is a real treasure at that. When she speaks, one knows it is meant and her power is instantly felt. The knock-out on the stage but is likewise felt with a thrill in the audience.

She holds the knack of inducing tears, laughter and determination at will, and even her sophistries against the law call for sympathetic action. Even though this play ran for a long number

of months at the Egan some two years ago, the house was filled to capacity with a distinguished audience that was so appreciative as to warrant the observation that it is again due for a sizeable run.

Miss La Verne has surrounded herself with a cast of distinguished artists in every instance. All of the roles are more or less difficult and for unusual characterization, but in no instance was anything left wanting.

Don Davis grabbed most of the male honors for his portrayal of a slow-witted boy. Time and again, he received enthusiastic scene recalls. Byron Shores also gave a very consistent interpretation of the son. He was nice to look upon and read his lines with a deep sincerity that was pleasingly minus the theatrical.

Harry Willard also played a character somewhat on the order of "Lightnin' Bill" that was exceptionally well thought out and executed.

Grace Treon played the girl for whom Grace, we understand, is the daughter of Miss La Verne. She has inherited a considerable amount of her mother's talent. She was sweet, demure and repressed her emotions most cleverly. The part had every tendency to induce a yawn, but she overcame this in instance did Miss Treon offend.

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**'THE PEEPHOLE'
GREEN STREET
SAN FRANCISCO
(Reviewed Feb. 8)**

This Green Street Theatre is without a doubt the most unique spot of its kind in the entire West. Retaining all the Bohemian flavor that San Francisco was once noted for, it remains a decided novelty for the natives and an event for out-of-towners. To Julius Hart's spicy Venetian farce "The Peephole" excepting for the lack of a clock, which is next thing to a musical comedy. Perhaps it's the effect of the talkies with their theme songs, but whatever it is music is interpolated often and the songs are spotted just when the suggestive lines have piled up enough to permit customers taking "The Peephole" more than racy stage fare.

With but one exception Goldtree has recruited much of his cast from vaudeville, and it is to his credit that he has been doing adequately the songs written by arry Voell, Bob Spencer and Harry Willard.

The title of the play derives its name from the Parisian houses of the title for the sole purpose of permitting cash customers to spy on loving couples in another room. The vehicle itself concerns the affairs of capable husband and satisfied wife and an incapable husband and an unsatisfied wife. Ensuing complications give rise to a number of genuine belly laughs that make the show a ten-minute in its particular class.

Joe Kemper takes the leading role of Chico, exemplifying the

well dressed Parisian man about town, whose telephone number is always satisfied. He capably handles, singly and with others, the show's 11 musical numbers. In the absence of Betty Blossom, Valerie Noyes handled the maid's part in perfect fashion, being the most of her numerous opportunities with her songs and lines. Conny Carlisle displayed ability as the unsatisfied wife, doing her two numbers nicely and presenting a nifty appearance.

In addition to his part of the satisfactory husband, Hugh Metcalfe directed the show and showed considerable ability in his handling of sides. Okay in both capacities. Gudy Swanson and Bruce Payne are the odd couple from the country, drew plenty of laughs for their characterizations, Miss Swanson's number, "What's Come Over Me?" pulling some of the show's best chuckles. Jack Lindsey as the American and Larry Good as his guide were well cast in their parts, while Taylor Graves as the inadequate husband also gave a very good performance.

Satisfied wife, Anna Closs, Gerald Heather, Gene West and Muren Fleurnoy contested the cast. Larry Voell and Bob Spencer had one outstanding commercial number, "You're So Sweet," and several other good ones, including "33-44," "Watch the Old Peephole" and "What's Come Over Me?" Heten d'Assau's musical contributions, all okay, were "Don't Forget," "Within Your Loving Arms," "Maybe Baby," "I'm In Love With You Cherie," and "Love."

John Peshon and his theatre raiding squad haven't taken action against this farce yet, yet they haven't failed on any of Goldtree's previous productions including "Easy For Zee Zee," "The Married Virgin" and "The Flat Tire."

**'AND SO TO BED'
HOLLYWOOD MUSICAL BOX
HOLLYWOOD**

It is a very charming comedy that James B. Fagan has constructed about the character of Peppy, but we doubt the advisability of its selection as the first of the new Civic Republic's season. It is a very difficult play to get interested in principally because the strange phraseology of the 17th century does not register at first because the actors give it the wrong intonation.

Throughout the first act one wonders what it is all about. Then again the play suffers from very bad direction. Arthur Greville Collins who staged it undoubtedly restricted his liberty to the printed instructions of the manuscript which were wholly inapplicable to the first act, dragging in the second act, and in the third, opportunity for bolstering up the action with comedy business.

It was afforded that could have intrigued interest and sent the play off with the hilarious bang it requires, but which was entirely overlooked. In the second act, with Peppy hidden in the chest, his wife and the king in the room

and the lady singer in a very difficult situation, no director could ask for a finer chance to build up a great scene. In this instance, the director stuck strictly to the text. There was no suspense or impending disaster suggested. The singer stood about impassively as though it were an ordinary affair with her to have the king and another man present in her boudoir and both in hiding from the irate wife of one. The man in the chest simply stayed there instead of frequently trying to make an escape and almost getting caught to the consternation of the singer. Hokusm try but it would have been pantomime of this sort that would have taken the dullness from the unusual manner of speech.

The play itself, fanciful incident written into the life of the famous Samuel Pepys, diarist. It shows him as a man of affairs, a charming house, a respected husband, a musician and patron of the arts. He happens to be of service to one of England's sweethearts and is invited to her rooms to hear her sing. While he is there, the king makes an unexpected visit and Peppy is hidden in a chest. While the king is present, Peppy's wife follows him there and insists on searching for him. She finds the king and persuades him to make love to her. The balance of the play is set to straightening out the marital difficulties.

Elise Hatten was sadly miscast as Peppy. He neither looked, read nor acted the role which was one of the handicaps under which the play labored. The honors of the evening went to Boyd Irwin in the character of the king. He was magnificent and gave the part many little touches that were truly delightful. The first scene with Elise Bartlett no more finished nor delectable treatment could be assigned than these two contributed.

Elise Bartlett Schildkraut was most charming in a very difficult part. She was a perfect example of the role coquetry to the raving shrew. Elise gave a performance that is deserving of its selection as the first of the new Civic Republic's season. It is a very difficult play to get interested in principally because the strange phraseology of the 17th century does not register at first because the actors give it the wrong intonation.

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GARY BRECKNER

Remembered from "The Desert Song," "Oh Kay" and "Oh, Susanna"

NOW FEATURED IN

LILLIAN ALBERTSON'S

"THE NEW MOON"

NOW PLAYING

MAJESTIC THEATRE, LOS ANGELES

INSIDE FACTS, REVIEWING THIS ROMANTIC OPERETTA SAID—"GARY BRECKNER'S WORK WILL GIVE HIM HIGH RATING IN ANY MAN'S SHOW"

NEW CONTRACT TO WORK FOR 8-HR. DAY

(Continued from Page 1)
won unanimous endorsement. Producers were understood to feel that their advantage lay in the 54-hour alternative rather than in the provision adopted.

The contract, though still subject to minor changes, is accepted as being virtually complete now for final submission to the producers' representatives. Meetings of the Actors' Committee were held this week to formulate plans for putting it into effect. It is felt that to give full benefit to the actors, it must be unanimously adopted by all studios, and as some of them were not represented at meetings which first proposed a new standard contract, a means for getting them to accept it was the subject of discussion. William DeMille promised at the meeting that pressure could be brought to bear to make it the Universal Hollywood form of agreement.

Other Points

While the 12-hour rest period is the provision which has achieved the most publicizing, there are various other provisions in the new contract which are of extreme importance to the actors. These are:

1. Providing pay for trailers, and for foreign versions at the same rate of pay if made within six months, but at the performer's new salary if made after such a period.

2. Starting date now set forth as "on or about" is made definite to be within 48 hours one way or the other of the date set. Sundays and holidays excluded.

3. Clauses are written in covering talking picture rights, heretofore covered in the form of a rider, and the clause anticipates the coming of television by cover-

ing that too.
4. There is an anti-doubling clause except (a) to expeditiously meet the right of foreign exhibition; (b) to expeditiously meet censorship requirements; (c) in cases where the producer thinks that not to have a double would cause hazard to the actor; (d) when the artist is not available; (e) when the artist fails or is unable to meet the requirements of the role, such as singing or the rendition of instrumental music, or other things requiring special talent.

Must Deliver

5. A provision which ends a habit of some studios in getting several signatures for a part and then holding up all the contracts while debating which one to accept. The new contract provides that if the agreement is not executed by the producer and available for delivery to the artist at the studio, or if not executed and mailed by the close of the succeeding business day after the artist has signed, then the artist can declare it null and void by written notice before 12 noon of the second business day after the artist has signed.

6. The contract has a guarantee of "not less than ten weeks' work." If the blank is not filled in, then it is to be understood that the period is for at least one week's work. This is to give the artist some idea of the time in which he will be through, and also to prevent those cases where an artist is induced to accept less money on the promise of a long engagement. Under the new contract, he can ask for this promise to be set down by filling in the blank, and if this is refused he has his right to be suspicious. It is also stipulated that the producer shall if asked, in good faith to advise the artist as far in advance as possible of the date of termination of his employment. But, it is said, this advice is not to be binding.

Disputes Arbitrated

7. Disputes under terms of the

new contract, are to be referred to a committee of five prominent members of the Actors' Branch of the Academy of Motion Picture Arts and Sciences, the members to be selected by the executive committee of the Academy. Either party may appeal from this committee to the Academy Conciliation Committee.

8. It is provided that the producer may terminate the artist's employment date at any time. If this occurs more than 30 days prior to the starting date of the picture, then the producer is free from all liability. But if within 30 days of the date, or in the course of production, the artist shall be paid one week's salary in addition to all money due for work.

Not written into the contract, but matters brought about by the same procedure, which brought about the contract are:

1. Day workers, no matter what salary they draw, shall have an eight-hour day with pay for overtime. This will in a great many instances further regulate the work day as generally an eight-hour one.

No Strike Agreement

2. Those accepting the contract on behalf of the actors, to-wit, those active in its establishment, agree not to strike for a six months' period in which the contract is deemed "on trial." This is taken to effectively end the threat Equity made at the time its strike ended last summer to again return to Hollywood, presumably with the more vigorous backing of other A. F. of L. crafts than it had then. Names tied up in the negotiations added to those of producers under contract to studios would make such a move by Equity within the six months' period virtually certain to go down to defeat.

Under lessened initiation fee and dues, announced at the actors' meeting, approximately 500 new members had joined the Academy by the first part of the current week. The term "restricted mem-

M. P. RELIEF FUND CAMPAIGN NOW ON

The drive for funds for the Motion Picture Relief fund started Feb. 10 and will continue through Feb. 15 with the objective of raising \$75,000 for relief work.

Differing from most drives for funds, every cent collected goes for the purpose for which it is intended, the entire expense of the campaign is being borne by the Association of Motion Picture Producers.

The expenditure of these funds is not limited to any branch of the profession but any person in any branch of the industry is eligible for relief.

The Motion Picture Relief fund is no longer connected with the Community Chest and therefore cannot receive financial aid from that source.

Officers and executives of the Motion Picture Relief fund, under whose direction the drive is being conducted, are:

Conducted—Mary Pickford, president; William Fox, first vice-president; Joseph M. Schenck, second vice-president; Will H. Hays, third vice-president; Cecil B. DeMille, fourth vice-president; Donald Crisp, treasurer; A. W. Stockman, secretary.

Executive Committee—Frank E.

bership" is not to be applied to these members, it was stated at the Academy, as, by paying the difference in the fee and dues they come into such membership as was heretofore the only one. The only difference between the two memberships is the new one does not permit its holder to be an officer or on the board of directors of the Academy. This restriction is an overcaution, as it is elected to either of these positions, by payment of the differences.

Woods, chairman; Fred W. Beeson, vice-chairman; A. W. Stockman, secretary; Ewell D. Moore, counsel; E. H. Allen, Donald Crisp, J. J. Gahn, M. C. Levee, Mitchell Lewis.

Trustees—Fred W. Beeson, Charles Chaplin, Chas. H. Christie, John W. Considine, Jr., Hallam Cooley, Donald Crisp, Marion Davies, Cecil B. DeMille, The Rev. Neal Dodd, Louise Dresser, Douglas Fairbanks, William Fox, William S. Hart, Wm. R. Hearst, Jean Herschell, Rupert Hughes, Harry Warner, Frank E. Woods, Douglas Fairbanks, William Fox, William S. Hart, Wm. R. Hearst, Jesse L. Lasky, Sol Lesser, Mitchell Lewis, Louis B. Mayer, Tom Mix, Ewell D. Moore, Mae Murray, Conrad Nagel, Fred Niblo, Hal E. Roach, Joseph M. Schenck, Harry Warner, Frank E. Woods.

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NOLAN STARTS

Universal has begun production of "Young Love," starring Mary Nolan, with Lew Collins directing. William Janney plays opposite Miss Nolan. Mae Busch, Alice Lake, Ralph Harold, Gretchen Thomas, Nadia Efron, Jessie LeSueur, Florence Dudley, Mira Javor, Renee Damond and Jane Talbot are others in the cast.

IN MAYNARD PICTURE

In Ken Maynard's "The Man From Monterey," production of which has been started at Universal, are Doris Hill, Frank Rice, Francis Ford, Gino Carrado and Joyzelee.

WALLY PHELPS

IN LILLIAN ALBERTSON'S PRODUCTION OF "THE NEW MOON" NOW AT MAJESTIC THEATRE, INDEFINITELY, LOS ANGELES

An Open Letter to the Motion Picture Producers

GENTLEMEN:—

One of the best known stage directors in musical comedy wants a bid from a big studio as director of comedy shorts.

This director is known as the most successful stager of musical stage shows in the entire west.*

Has directed some of the biggest stars in the talking picture industry in their greatest stage successes.

He knows dialogue, casting, books, music, dancing ensembles and speed in delivery.

And he can and does handle big casts to the complete satisfaction of the producer, the cast and stars themselves and—to Old John Public.

In fifteen years of stage direction his name has never been connected with a financial failure.

THERE'S A RECORD FOR THE BIGGEST NAMES TO SHOOT AT!

He is at this moment directing one of the most successful musical comedy productions in the west and is known as a success to the heads of every theatrical circuit west of Chicago.

He believes that talking pictures have come to stay and that the public now actually prefers a real talking picture to stage entertainment, and, seeing the trend of the public taste, is smart enough to want to follow the public's dictates.

Hence he asks for an opportunity to meet the heads of the various studios and an opening as a director of comedy talking picture productions.

He owns the copyrights to hundreds of accepted stage successes by known authors and knows this stage material is ideal for comedy shorts.

He has always been accepted by the legitimate theatre executives and has no intention of trying to enter the talking picture industry through politics, family connections, "wire-pulling" or through cultivating the acquaintance of the Gate Tenders Association of Hollywood.

Hence this appeal direct to the producing heads and a request for an interview.

Being a producer himself he knows the time wasted in interviewing "false alarms" and secretly wonders how some of the names now brought in under contracts ever made it.

Give your correspondent an interview and I'll make a wager that you will be so well pleased that you will pay for this advertisement.

Anyhow, thanks for your time in reading it.

"DIRECTOR"

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